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# RUFKOTE TEXT BOOK OF TEXTURES



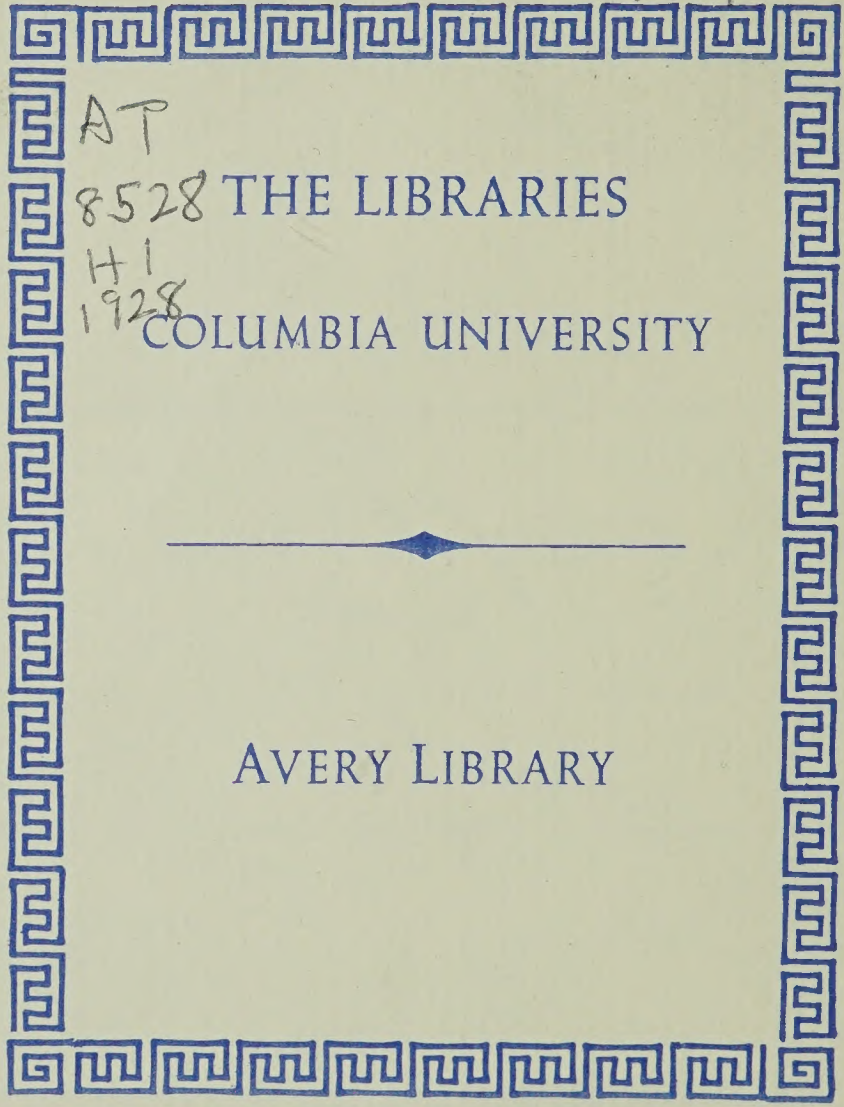
*by*  
F.N.Vanderwalker





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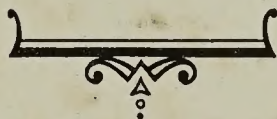






FIG. 1.

*Interior of Church Finished in Rufkote*



# RUFKOTE Text Book *of* Artistic Wall Textures

*A Decorator's Guide for  
Producing Practical and  
Artistic Plastic Stone Wall  
Textures With the Use of  
RUFKOTE*

*By*

F. N. VANDERWALKER

*Editor of "AMERICAN PAINTER AND DEC-  
ORATOR," author of "INTERIOR WALL  
DECORATION," "THE MIXING OF COLORS  
AND PAINTS," "HOUSE PAINTING METH-  
ODS," "WOOD FINISHING, PLAIN AND DEC-  
ORATIVE," "AUTOMOBILE PAINTING," "NEW  
STENCILS AND THEIR USE"*



RUFKOTE

Plastic Stone for Interior Walls

*Applied Like Paint*





FIG. 2.

*High Relief Stencil Work with Rufkote*



## Foreword

**B**ETWEEN the necessarily concise mixing directions which go out with manufactured materials and the general discussions and writings about practical and artistic uses of plastic paints for producing texture patterns there is an educational need which this book is aimed to fulfill.

In the following pages will be found a full record in word and picture of tools, methods and materials essential to the preparation of surfaces and the formation of many of the textures done with RUFKOTE, the plastic stone, to gain enduring, practical and artistic finishes.

It is our belief that this mode of decoration offers much of practical utility as well as unlimited latitude as a medium for expression of artistic ideas and taste. It has gained a permanent place among decorative materials. In keeping with this belief it is our wish to disseminate all possible information about methods in common use by the better decorators who employ the plastic medium with wonderfully beautiful effect on all manner of interior surfaces.





## CHAPTER I

### *A Bit of History of Textures*

ORNAMENT scratched in plaster and mud is the oldest form of surface decoration of record. Even before primitive man developed characteristics which we of this day would consider civilized, he began to scratch language and decoration on walls of his habitation in caves, mud huts and cliff abodes. A little later when the struggle for self-preservation, food and shelter grew a little less strenuous man made better plaster and decorated it by scratching more ornately and with color.

Perfection in mixing plaster was reached at a very remote period as is well indicated by examination of the earliest samples still standing in hard, durable condition. The scientific composition of such examples compares even favorably with modern plasters. The Pyramids of Egypt contain plastering done at least four thousand years ago still hard and serviceable. It is interesting to note from recent discoveries that the principal tools of the ancients were substantially identical in design, shape and purpose with modern tools. Also that the plaster so much used by the Egyptians was made of calcined gypsum like the plaster of Paris of today. Reeds were used for lath.

In Greece the plastering art was perfected more than five centuries before Christ. Plaster was of fine white, strong quality and was used on both exterior and interior surfaces of temples. Plaster was even used over marble as a ground for decorative painting.

Through the ages plaster and ornamental textures have been intimately a part of building construction. During the Italian Renaissance, beginning about 1450 A. D., the artistic character of decorated plastic surface materials was showing great improvement. In Italy, Spain, France and England there developed many of the textures which are most interesting to us. Methods of early peoples improved with time and some fine textures and ornamental work were done in plaster and plastic compositions of gesso and compo. Really artistic ceilings of ornamented design were done in the time of Henry VIII, Elizabeth and James I of England. They are still admired to this day.

Coming down to the period which dates from about 1750 to 1780 when the Adam brothers, Robert, James, John and William, were active, those famous architects and furniture designers from whom we get the Adam period furniture design, we find Robert Adam made use of plastic compositions for moulding delicate forms in subtle and beautiful proportions, "His compo was used so successfully that the patent was infringed. Many of his moulds still exist and are in constant use."





FIG. 3.

*Example of Egyptian Plastering showing Queen Arsinoe as the Goddess Hathor in Temple of Der-el-Medineh, Thebes.*

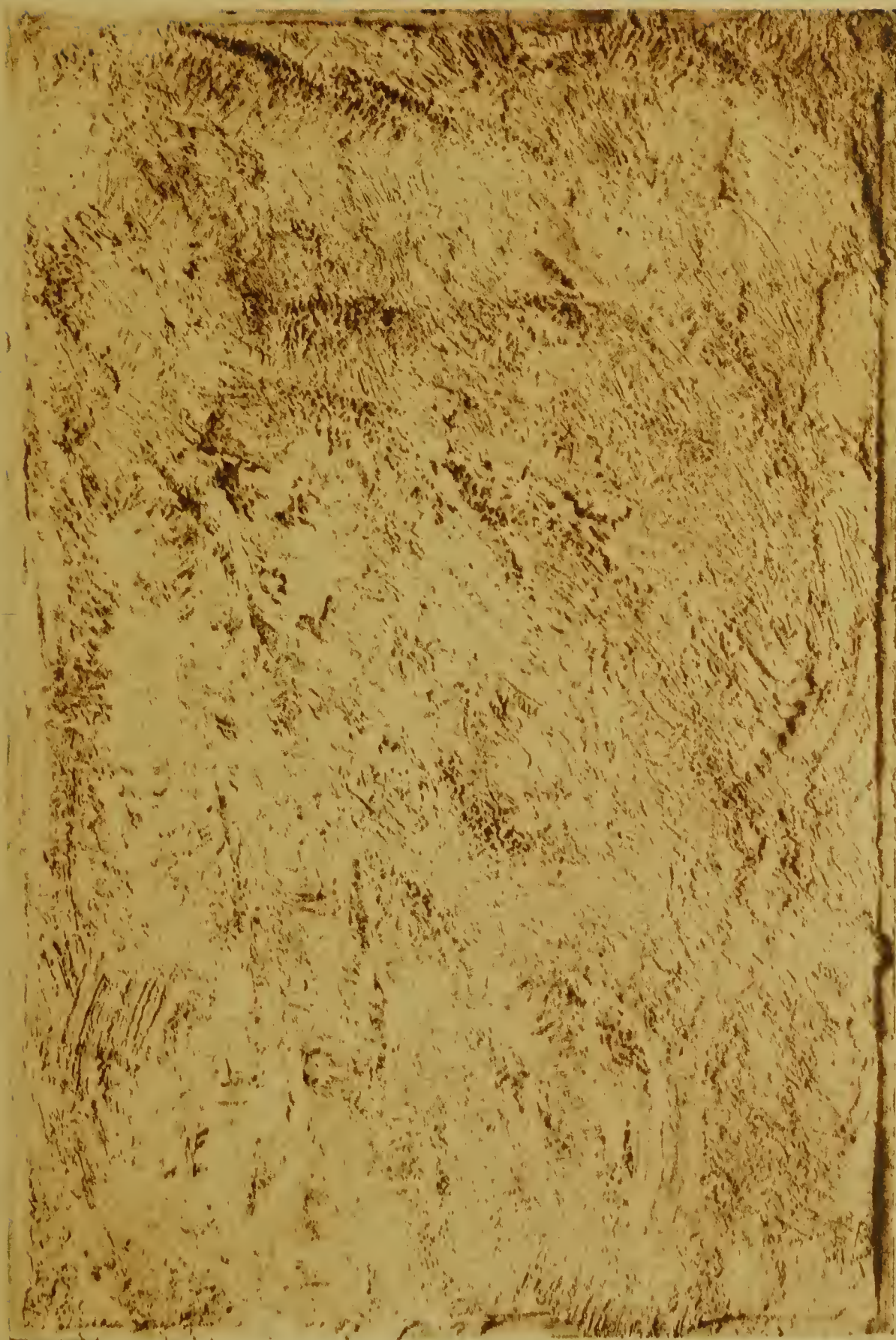


To define the differences between plaster, plastic compositions and plastic paint as used of old is all but beyond possibility. In many instances probably the chief difference was in tools employed — whether a brush or the hand were used. The history of relief textures and patterns runs through all plastic mediums from common mud to the gypsum plasters, portland cement stucco and plastic paints of today. Many of the world's fine old masterpieces from the Renaissance and later periods, were done in the Italian plastic medium called Gesso Duro, the exact composition of which is lost in history. Today we call a mixture of whiting, glue and water gesso — but it is certain that the original gesso was something else, or at least something in addition, because its great durability far exceeds the modern gesso. Then there were the plastic composition called by the English artists and decorators by the name Compo, the Germans had Spechtelkitt and the Swedish what we still use and call Swedish putty. The compositions of all of these vary from one generation of decorators to another and this variation has been the great fault of such plastic compositions, because lacking the standardized manufacture of modern plastics they exhibit all manner of faults in durability. Some of them are quite durable and have working properties in texturing which are satisfactory, but no one ever seemed to be satisfied to develop a formula which is both workable and durable and then stick to it. Consequently, plastic wall finish textures done with these odd and variable compositions often break down by scaling off around the trim, by being too hard, too soft or by shrinking too much.

It is difficult to locate the place of beginning and date of historic relief textures done with plastic compositions. It is definitely known, however, that Gesso was much used in the seventeenth and eighteenth centuries and specimens of gesso relief work done in those times and during the Italian Renaissance are still to be seen in old houses and museums. That period of revival of great interest in life, the world, science, literature and the fine arts spread to Spain, France and England and we can trace to these countries such modern textures as Spanish Palm finish, Italian plaster, Travertine, Roman tile, Old English, and others.

The very crude, hand-modeled textures apparently were of short duration in England. While the plastic compositions were used there during the seventeenth and eighteenth centuries for low relief and wall patterns the predominant wall textures were Old English done with trowels and floats, and Jacobean which was very similar to our modern rough sand finish plaster, probably showing the tool marks, however, in a less refined way. American Colonial walls, too, were finished in these same textures to a large extent; this in spite of the fact that modern advertising might lead one to believe that nearly all Colonial walls were finished with wallpaper.





Old English Finish







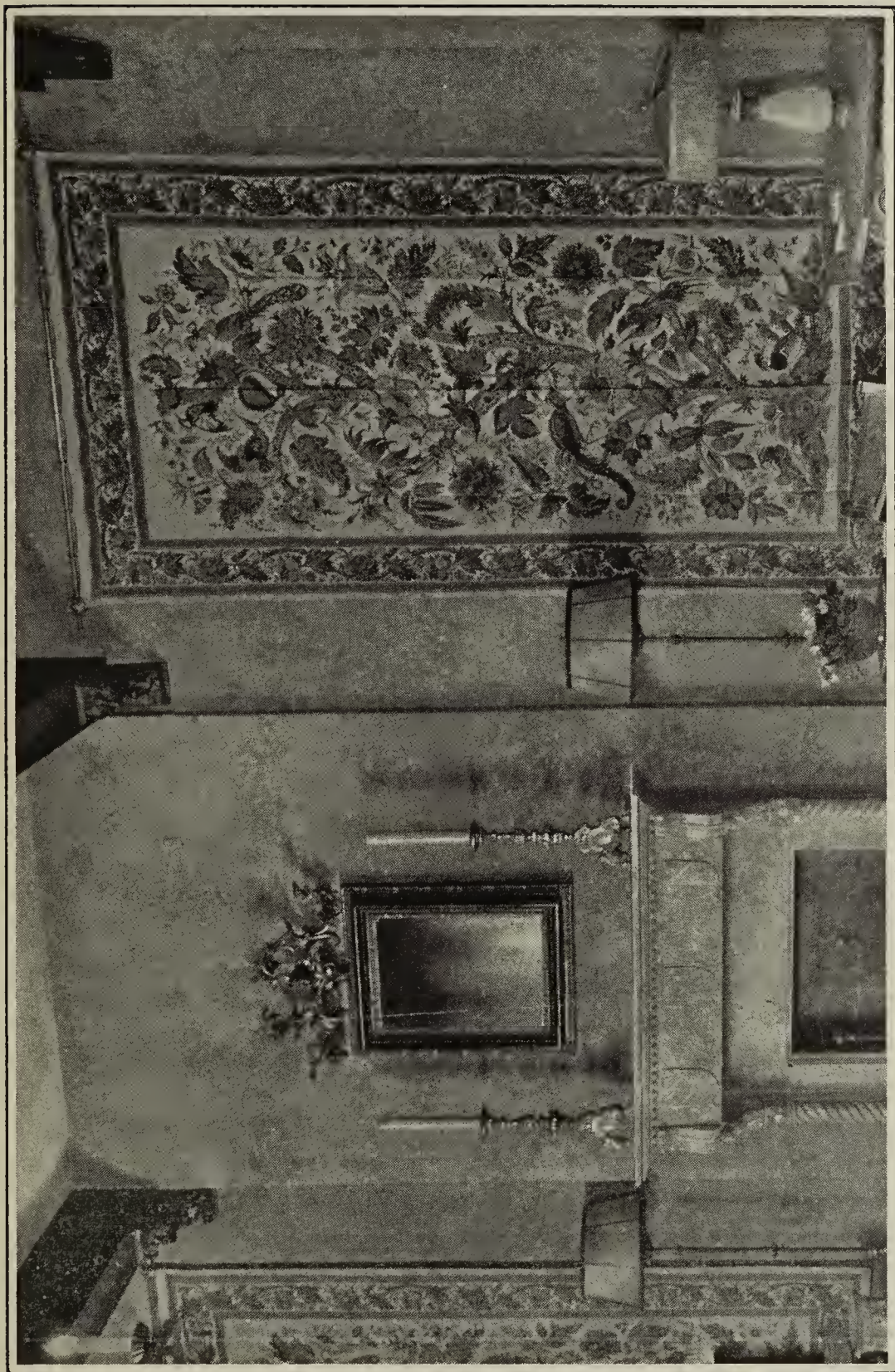


FIG. 4. *An historic and charming background effect reproduced with  
Rufkote Plastic Stone.*



## RUFKOTE *for Interior Walls*

This material really amounts to a plastic stone which is applied with a brush. When dry it is far harder, tougher and more durable than plaster. It adheres tenaciously to plaster, wood, brick, cement and wall board surfaces. RUFKOTE is a powdered mineral, free from any animal matter, which when mixed with cold water becomes an odorless plastic composition of proper consistency ready for instant use.

It is far easier to work effectively in texturing RUFKOTE than when using oil mixtures. RUFKOTE is washed off tools easily with water and consequently the decorator is able to keep his tools in just the right clean condition for rapid and effective work by using plenty of water for washing. This eliminates the expense of spirit solvents needed for oil mixtures. RUFKOTE, before it is set, is easily washed off woodwork without leaving marks of any kind.

RUFKOTE sets without shrinkage with the result that very high relief and bold textures, as well as a wide range of simple and low relief patterns, are practical with it. Once it sets it is hard and resists abrasion and shock to such an extent that it is not easily marred. When the texture has been completed it will hold its form exactly without wilting.

RUFKOTE will not fade colors, nor will it set up adverse chemical reactions in paint pigments applied over it. It can be textured and modeled into any form and is used by decorators to reproduce historic period decoration, conservative modern textures and a wide variety of novelty types of decoration. With it one having old walls of any type can have the surface replaced quickly and inexpensively with splendid results.

RUFKOTE when dry has no gloss. It may be used in the white, its natural color, or can be tinted with dry colors or tinting colors ground in oil. When coated with RUFKOTE Wall Glaze the surface finishes with an egg-shell or semi-gloss.





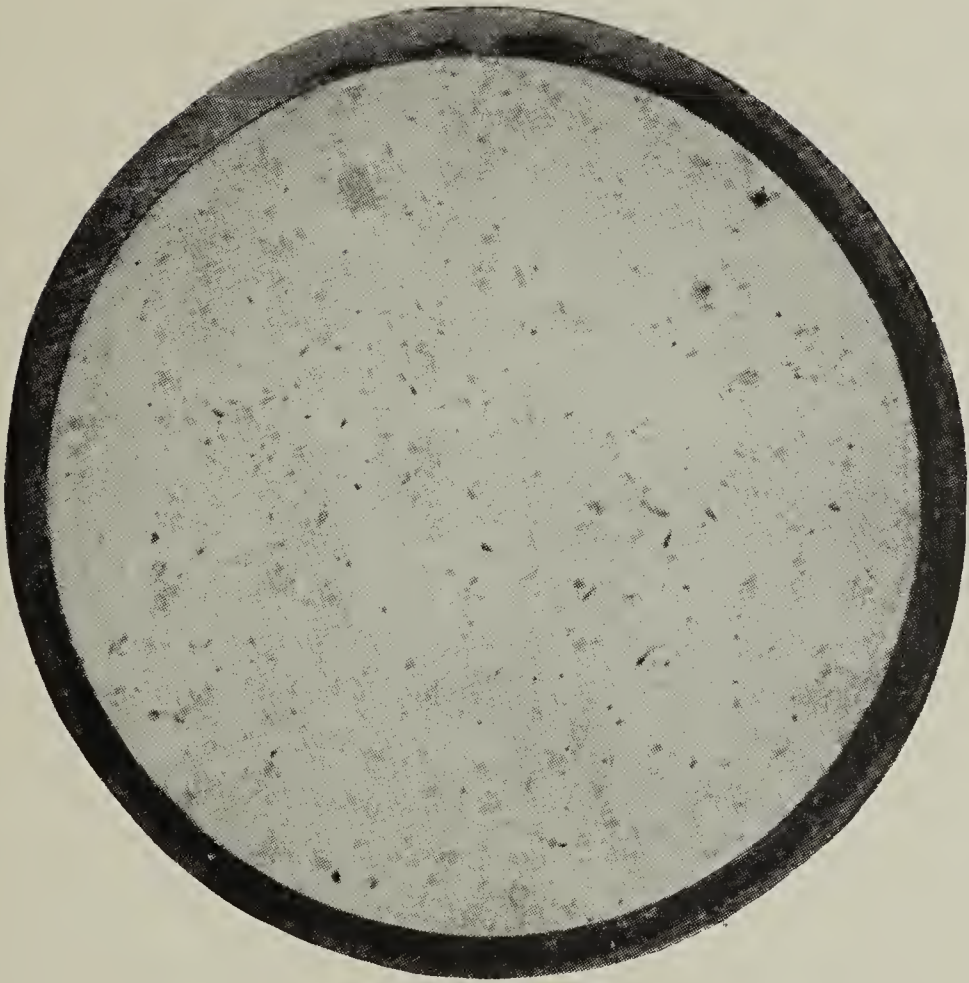


FIG. 5.

*The Famous Ring Test.*

A brass ring three inches in diameter and one inch high is placed upon a glass plate and filled with wet RUFKOTE. The top being struck to a smooth, true surface.

After the RUFKOTE thoroughly dries, no cracks or shrinkage will develop, the RUFKOTE still fills the ring to a tight fit. The surface is still true and even.

This demonstrates how RUFKOTE sets without shrinkage and indicates that when a texture is satisfactorily developed with the wet material it may be counted upon to dry out in its original size and shape.



## CHAPTER II

### *Backgrounds of Colorful, Enduring Charm*

THOUGH the walls and ceilings of rooms may not be the focal points of interest, they are the backgrounds and as such are vitally important. The use of plastic stone offers great opportunity to add suitable textural patterns and good coloring to these backgrounds. The urge to use more and more color has always been with us but not until recent years have we yielded to satisfy that desire. Fear that one may use inharmonious combinations has delayed this enjoyment of color but we have learned not to fear what we like in color and how to employ it effectively — mainly through greater appreciation and knowledge of interior decoration among all classes. This color revival is evident in many phases of life, in dress, automobile colors and more daring use of color on furniture and interior surfaces generally.

The great interest which attaches to plastic relief finish in this day is not built alone upon either artistic or practical consideration but upon a combination of both. Many circumstances or conditions contribute toward the wide acceptance of plastic low relief textures done with RUFKOTE. Rough textured walls offer interest unknown to smooth wall finishes, even though the smooth finishes have pattern and color. Artistic variation in textural patterns, in color shadings and in the play of light and shadow due to the relief character of rough textures with high and low points offer charming effects of enduring beauty, enduring in the sense that the material is extremely durable and also because this form of decoration is easy to live with intimately day after day. There is no element of monotony in well textured and colored walls and they are easy to produce. Then as time goes by they take on a mellow coloring of age which has an appeal all its own, that charm inherent in good things which are not shiny and new but show signs of human association.

RUFKOTE is a modern plastic with unlimited uses as a decorative medium. With it there is no need to be bound alone to reproductions of historic textures, interesting as they are; new modern textures are available in numbers without limit — and still more come with delightful unexpectedness as the worker uses this material. Textures in keeping with the small room may be easily controlled; for the formal room, there are many suitable textures — and when it comes to novelty treatments for places of amusement, business shops and the like there are more interesting textures available than can be imagined. There are few materials with which unity of color, form and composition can be produced as successfully as can be done with RUFKOTE.



Now a word about the practical utility of RUFKOTE relief textures. It may be used on smooth or rough plaster, on brick, wood, wall board or metal. It is much stronger and tougher than plaster. Consequently, the many rooms of smooth plaster in bad shape, plaster which has been patched and still has the hole in the middle, may be easily and inexpensively made perfect with RUFKOTE. With it the cracks are permanently filled. The same is true of sand finished walls, of the occasional brick walls which mar sun parlors and enclosed porches. Wall board is effectively decorated with this plastic medium so the joints, when properly reinforced and filled before RUFKOTE is used over them, do not appear.

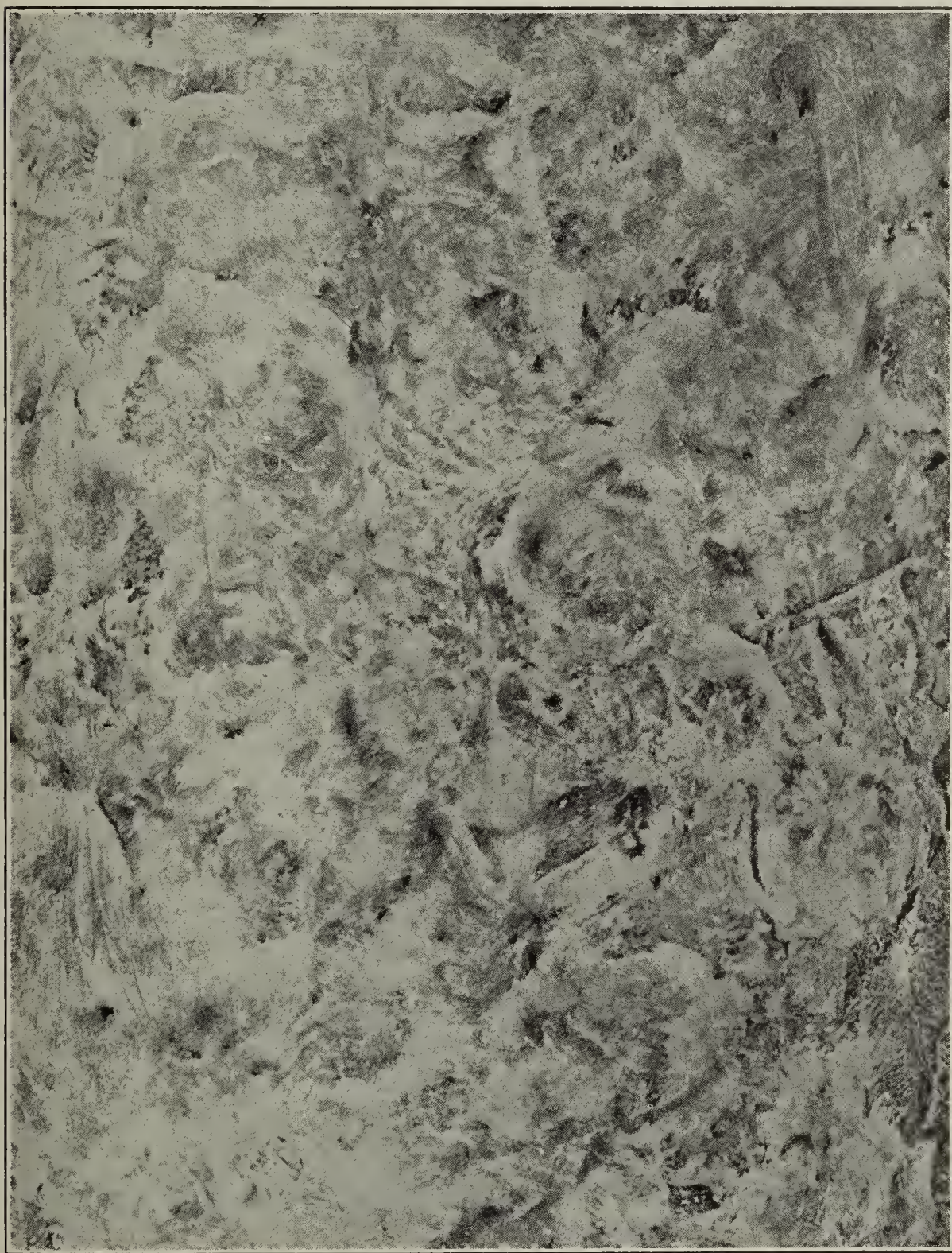


FIG. 6. Spanish Palm Finish



## *Appropriate Textures*

One of the important considerations with texture finishes is the use of suitable textures for each size and type of room, but the selection of appropriate textures is so easy as to hardly call for comment; it is quite as obvious as the choice of colors. Everybody appreciates that for large, strong, rugged and bold surfaces the employment of all pure colors with moderately strong contrasts of hues, values and intensities is the proper choice, generally speaking. Likewise we all know that the delicate, fine modeled, fine lined and frail surfaces call for the use of light, airy tints and shades. It is equally evident that the use of large patterned textures, deep, bold relief in texture is correct only on the walls of very large rooms, on architecture of huge scale. Small rooms call for the use of such fine and delicate textures as are noted in Figures 17 and 39.

The purpose for which the room decorated is used, the style of architecture, the personal preferences of customers all have a bearing on the selection of both textures and pattern. There are textures which are strictly formal in character such as Italian Travertine and French Caen Stone and they are appropriate for churches, banks, clubs, libraries and railroad stations as well as for the more pretentious residences. There are the historically correct Italian plaster and Spanish Palm finish which particularly fit modern Spanish and Italian architecture. There are the Old English, Jacobean and similar textures which are especially suitable for American Colonial, English Cottage, English, German and Swedish half-timber and stucco types of houses. For the very large number of strictly American type houses of square, low, horizontal plane lines and rugged scale there are few of the medium coarse textures which do not look well. Then there is a very large number of novelty textures suitable for special purposes such as theatres, cafes, tea rooms, business shops, wholesale showrooms, Japanese and Chinese rooms anywhere. All types of textures considered, RUFKOTE puts into the hands of decorators the means to develop artistic ideas exactly to fit all surfaces in color and form. With this knowledge there is no need to accept any machine made, monotonous repeat pattern or some standardized decoration — individual taste and architectural requirement can be satisfied with RUFKOTE. The wish for bright and lively colors on walls is realized with RUFKOTE because the breaking up of the color by texture and the shadows cast by relief decoration permit the use of color values and intensities which are far too vivid when used in plain paint on flat surfaces. By putting the color in RUFKOTE the cost of painting is saved, such a process for obtaining color effects which are bright and full of life yet grayed or naturalized sufficiently to be livable in daily associations.



## CHAPTER III

### *Surface Preparation*

THERE is no more important work than the preparation of surfaces for decorating where fine finished appearance and durability are to be expected. It is especially important that old surfaces which have been decorated with infirm materials be properly treated. No new decorative material, however good the quality, can long adhere to old surfaces which crumble away or crack and scale off. Surfaces expand and contract with temperature changes, also some are adversely affected by dampness. It is obvious, then, that new decorative coatings cannot be durable and satisfactory unless due preparation is made to offer the new material a firm anchorage to its foundation.

The proper preparation of a wall may be outlined in a very few words:

First, remove any finish which will not make a permanently solid surface—cleaning the wall well.

Second, fill up all cracks and holes.

Third, size the wall.

The first operation is necessary to secure a firm foundation. Any insecure surface must be removed before applying RUFKOTE; among these are calcimine, whitewash, gloss oil, scaly paint or wax. It is not necessary to remove oil or flat paint if such surface is firmly bonded. Directions for treating such a surface are given later in this Chapter on page 26.

Wall paper and fabrics attached by paste must be removed, for there is danger of the moisture in the RUFKOTE softening the paste and allowing the entire covering to loosen from the wall. Methods for removing such coverings are given on page 24.

Dirty or greasy walls must be thoroughly washed as described on page 24.

#### *Filling Holes and Cracks in Walls*

After a wall has been cleaned, all cracks and holes must be



FIG. 7. *Rufkote with Relief Ornament*  
See Page 92



repaired. Clean out all loose plaster from such places until the edges all around are firm. Undercut the edges so that the filling will be in the form of an inverted wedge or keystone and will remain more firmly in place. When the holes are more than two inches wide it is wise to drive a few galvanized shingle nails into the lath, setting the heads below the surface. The nails reinforce the large fillings and hold them more securely in place.

Now wet the edges and bottoms of all holes thoroughly and fill them with a putty made of RUFKOTE powder and water. Press this putty well into the holes and smooth it off to a straight and even surface with the wall. After the patches are thoroughly dried out sandpaper them if necessary to bring to a true and even surface with the wall before proceeding with the next operation.

### *Sizing the Walls*

The purpose of a sizing is to provide a surface of uniform suction or sufficient tooth to hold the RUFKOTE securely.

A priming coat of flat paint may be necessary over some surfaces to prevent swelling or warping from the moisture in the RUFKOTE.

Many surfaces such as unsized white plaster, sandfinish or brown coat, brick and concrete are so absorbent that if left unsized will act as a blotter, robbing the RUFKOTE of the water necessary to produce its natural hard finish. This results in a soft chalky coating, at the same time making the material set so quickly that there is not sufficient time permitted for the proper texturing.

Other surfaces are so dense and smooth that they do not provide proper anchorage for holding the RUFKOTE. Such surfaces are gloss paint, varnish, enamel, shellac and surfaces of metal or other hard substance. These surfaces must be primed with a material which will present a rough surface of proper tooth to hold the RUFKOTE securely. Good paint mixed from about one-quarter oil and three-quarter turpentine and having a little sand in it is good for this purpose.

Still other surfaces such as raw wood and wall board of paper pulp type must be protected from the moisture in the RUFKOTE.

### *Directions for Preparing Size*

A good size for use on absorbent surfaces may be prepared by first making up a good glue size. To this is added two quarts of mixed RUFKOTE to each gallon of glue size.

Hard or glossy surfaces may be prepared by giving them a coat of paint into which has been mixed  $\frac{1}{2}$  lb. of fine sand to the gallon. This coating dries out to a rough finish affording anchorage for the RUFKOTE. It should be mixed to contain about one-quarter linseed oil and three-quarters turpentine to dry semi-flat.





*French Caen Stone*







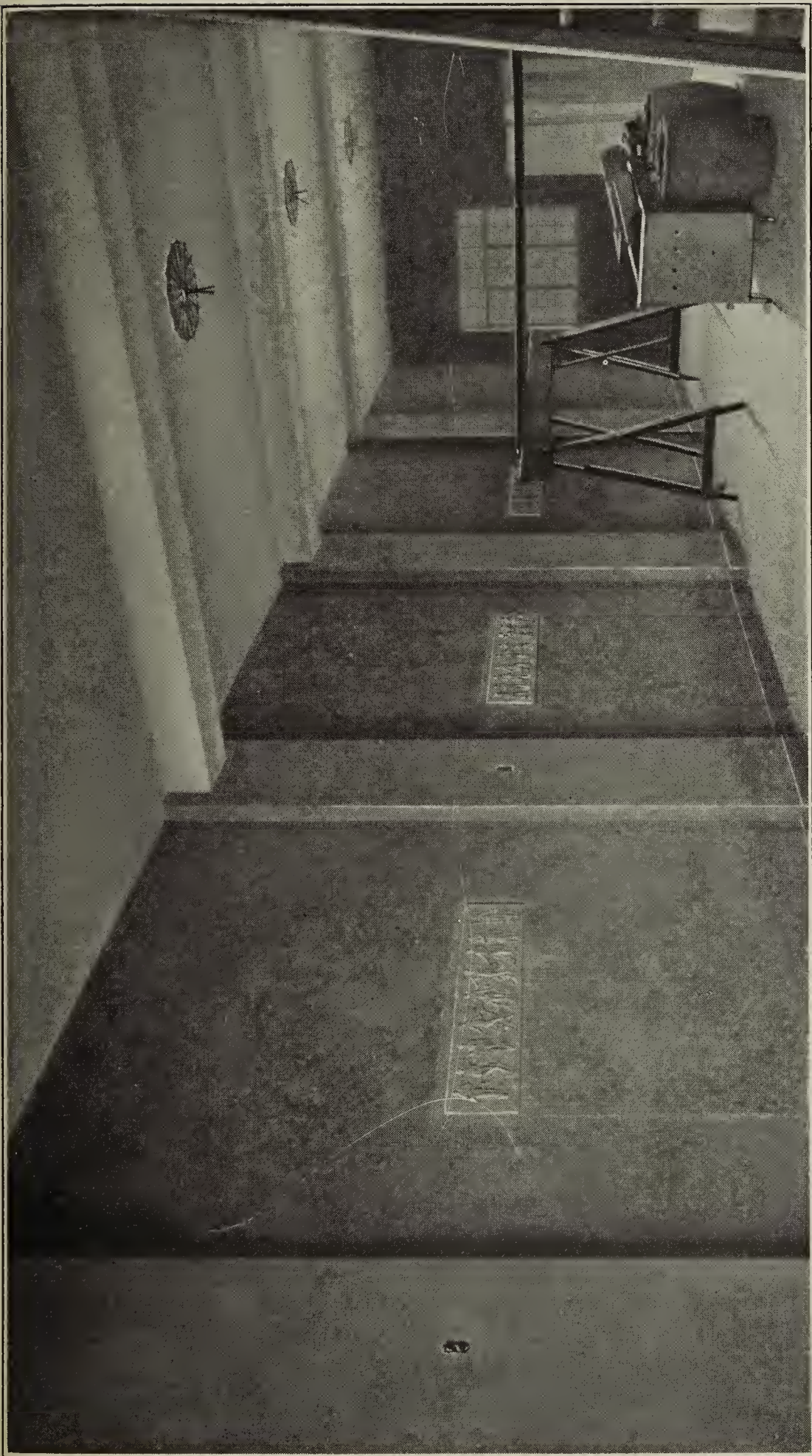


FIG. 8. Showing a wall sized and ready for Rufkoting  
*In this case plastic relief ornaments have been fastened to the wall as part of the decoration.*



Wood and wall board of the paper pulp type may be protected from moisture by this same coat of paint and sand.

Do not use gloss oil or cellulose lacquer as a size under RUFKOTE. Gloss oil forms a weak film which cannot be depended upon and both gloss oil and lacquer give a hard, glassy finish — a poor anchorage for RUFKOTE.

If shellac or floor varnish is used as a size, mix in  $\frac{1}{2}$  lb. fine sea sand to the gallon.

### *Preparation of Various Wall Surfaces*

We will now take up in order the detailed preparation of various wall surfaces commonly encountered.

#### *New Smooth Plaster Walls*

Dust down the surface and scrape off any rough splashes of plaster. Cut out and repair all holes and cracks as described on page 16. Give a coat of size made of glue, water and RUFKOTE (see page 16) and allow to dry thoroughly.

When finishing hard glazed plaster, Keene's Cement and Portland Cement plaster walls which appear in some bathrooms and kitchens, it is best to scratch the hard glaze by rubbing in both directions with No. 3 sandpaper before sizing. This cuts the glazed surface enough to insure proper anchorage for the RUFKOTE and is especially recommended when heavy relief texture of unusual weight is to be used.

#### *Old Smooth Plaster Walls*

Remove any wall paper or fabric already on the wall (see page 24).

Wash off any calcimine which may be present (see page 26).

If the wall is coated with gloss oil or if the paint is cracked and scaling such coating must be removed as described on page 26.

After the wall has been cleaned proceed as described for new smooth plaster walls.

If the wall is painted and the coating has a firm bond, the paint should be cleaned of any grease or dirt as described on page 24. It may then be prepared in either of the following ways:

(a) Sandpaper the wall in both directions with No. 3 coarse paper to cut through the paint. Size with glue and RUFKOTE mixture as described on page 16.

(b) Where the sanding is objectionable, give the wall a coat of oil paint and sand as described on page 16.

#### *Sand Finish or Brown Coat*

Surfaces of this type require first a thorough brushing down with a stiff broom to remove the loose sand. Next fill cracks and holes as described on page 16, then size with glue and RUFKOTE mixture as described on page 16 and allow to dry thoroughly.



Old walls of this type if painted and the paint is firmly attached, require only a good washing to remove dust and grease before patching up and applying RUFKOTE.

When the wall is calcimined, scrub off as much calcimine as



FIG. 9. *Rufkote in Hand Molded Dutch Tile Finish*



possible with hot water and a brush. If the wall is absorbent after such washing, give a coat of glue and RUFKOTE size mixture (see page 16) before applying the RUFKOTE.

### *Brick Surfaces*

Interior brick surfaces are often to be found on one or more walls of enclosed sun porches and sun rooms. As a rule they constitute an element which is out of harmony with the decorative scheme and it is desirable for the sake of unity to decorate the brick surface with the same texture and coloring as the other walls of the room.

The first operation necessary on brick surfaces is to sweep them off with a stiff broom to remove dust, loose sand and mortar. Next apply a coat of size made from glue and water and RUFKOTE (see page 16) brushing it well into the mortar joints and allowing it to dry. Now brush on a coat of RUFKOTE without texturing. The object of this coat is to fill up the mortar joints and even up the wall surface. When this coat is thoroughly dry and hard, apply glue size to stop its suction and after the size coat has dried apply the finishing coat of RUFKOTE texturing as desired.

Brick surfaces which are spotted with white saltpeter efflorescence or with mildew must be thoroughly scrubbed clean to remove all accumulations. Mildew, being a vegetable fungus growth, must be killed with a coat of turpentine for mild cases and a wash of water in which a strong germicide is dissolved for the more advanced cases. One ounce of corrosive sublimate (bichloride of mercury) in three gallons of water is about the correct strength. This is a deadly poison, so handle it with extreme care. Brush it on freely and let the surface dry before proceeding with the decoration. The test to make certain that mildew is present consists of wetting a cloth with turpentine and rubbing the dark greenish black spots. If mildew is present a greenish stain will come off on the cloth. Examination of mildew under a magnifying glass reveals a plant like formation.

### *Concrete Surfaces*

Interior surfaces of cement blocks or concrete cast in forms, are commonly decorated with RUFKOTE in a permanent and artistic manner. The first operation is to sweep down with a stiff broom to remove all loose sand and dirt. Knock off all ridges, form marks and fins. Now fill all holes, cracks and low places with a putty made of dry RUFKOTE and water after wetting such places thoroughly. Force the putty well into all such openings and bring to a smooth and level surface with a broad stopping knife. Allow the putty to set hard before proceeding with the work. Such putty adheres more firmly to cement surfaces than does a Portland Cement mixture which has a tendency to turn sandy and crumble out.



Cement surfaces which are a few months old are usually neutralized by contact with the air, but new surfaces of this kind are apt to have hot caustic areas which should be neutralized by a wash coating of four pounds of zinc sulphate in a gallon of water brushed on and allowed to dry.

Size cement surfaces with glue and RUFKOTE mixture (see page 16) and allow to dry hard. They are then ready for Rufkoting.

### *Wall Board Surfaces*

The beginning of a first-class decorating job over wall board of various types, including the wood fiber, plaster and fiber, and pressed vegetable fiber forms, is in the hands of carpenter and architect long before the decorator arrives on the scene. Indifferent work by the carpenter is too often evident and that mechanic passes over many points with the thought that the decorator will correct and cover over the poor work done in the construction of the walls. Walls covered with wall board should be started by the selection of studs which are straight and true, properly spaced to come under the joints of the wall board. A bridge of 2 x 4 in. or 2 x 2 in. wood should be placed under every joint in the board and also under the full length of baseboard, plate rail, chair rail, picture moulding and cornice. There is no other way to construct permanently tight joints, true corners and firm walls in general.

All construction materials expand and contract with temperature changes, including wood, plaster, brick and wall board.

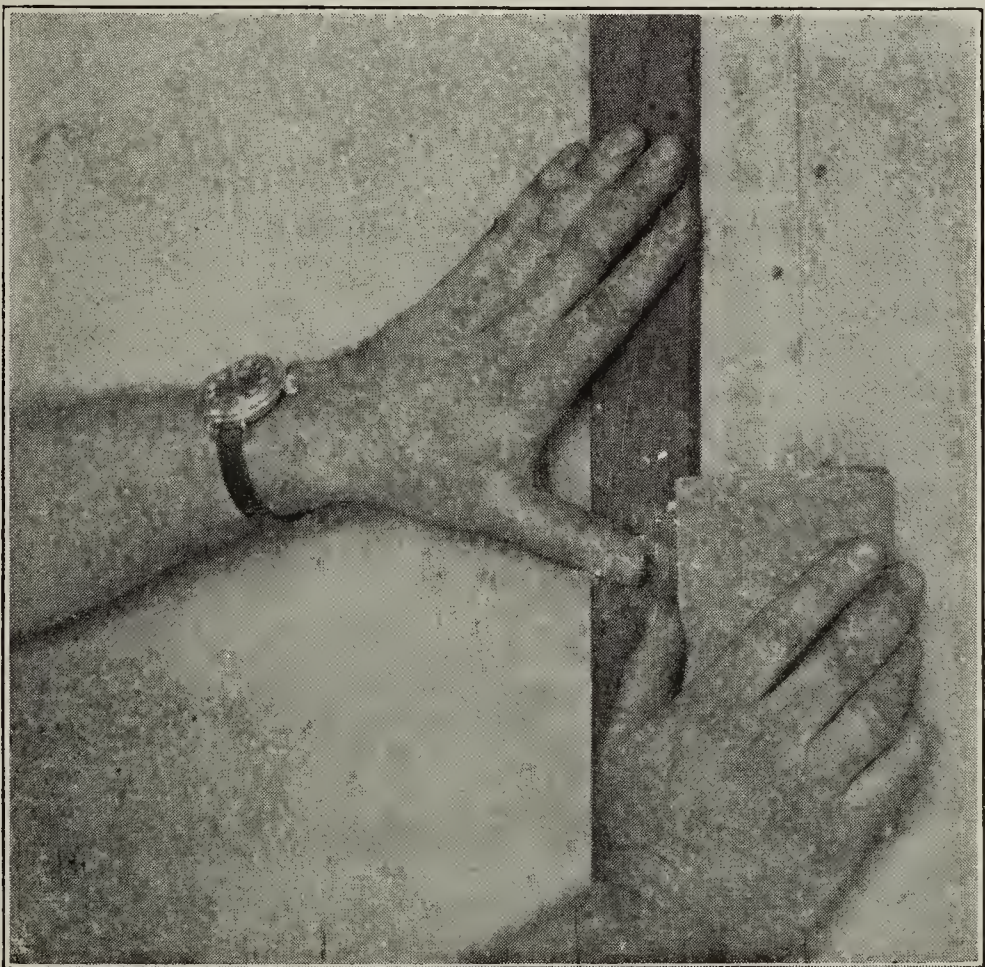


FIG. 10.



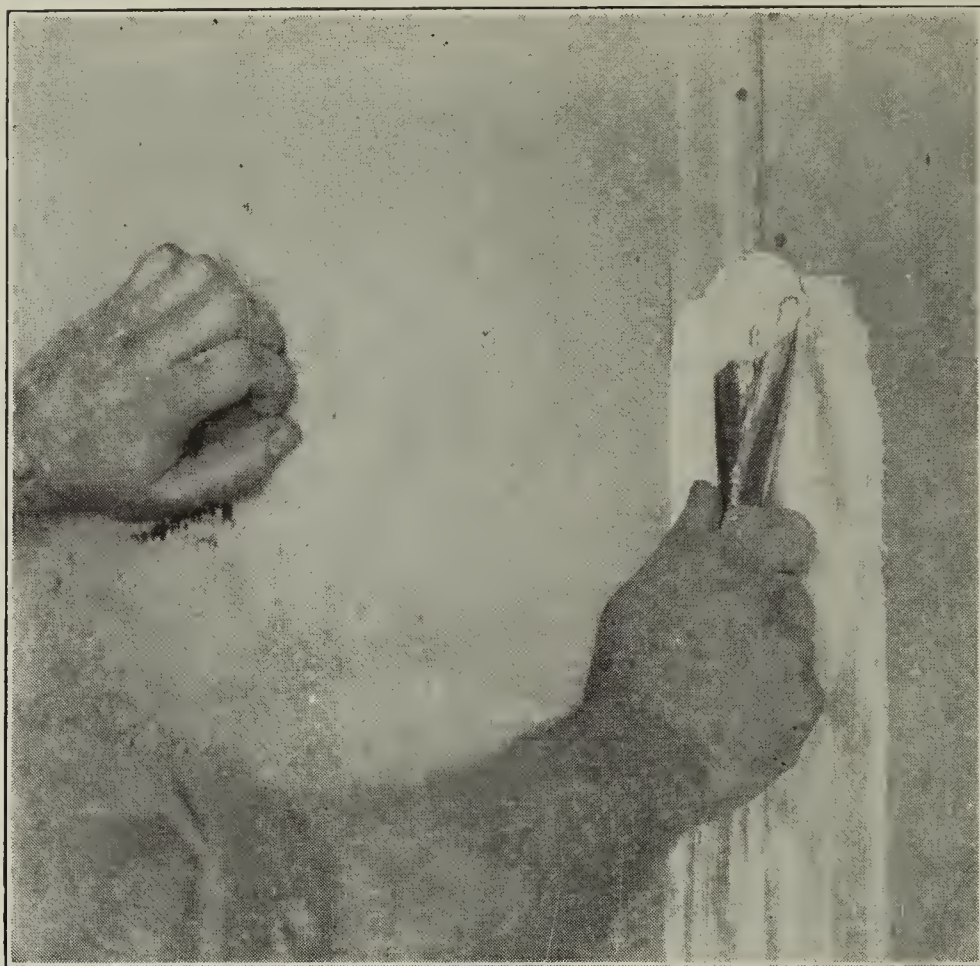


FIG. 11.

Some types of wall board expand and contract much more than do others. Probably the types made largely with plaster core exhibit less movement than others. Common lime plaster walls in their movement with temperature changes distribute the expansion and contraction evenly over all walls without a break when the plaster is of proper strength. Wall board surfaces simply distribute the movement over each sheet of board and compensate by opening up the joints. No putty of itself is strong enough to cement the pieces of wall board together to force an even distribution of movement over the entire wall area. Consequently, the joints break unless they are reinforced with a material to withstand the movement and distribute it evenly.

North of the Ohio River this reinforcing of wall board joints is entirely successful when properly done. The correct method for the decorator to follow is to take a piece of No. 2 or 3 sandpaper, wrap it around a block of wood about three inches wide. Place a long straight edge about  $1\frac{1}{2}$  in. from each joint and run the sandpaper up and down a few times to cut into the surface of the wall board. Now fill the joints with a putty made of RUFKOTE and water. Force the putty tightly into place with a broad scraping knife. While this putty is wet cover the entire joint with a three-inch strip of Open Mesh Canvas. (See page 23). Pound the canvas down well with a stiff brush and smooth over with RUFKOTE worked out to a feather edge. Note Figures 10, 11 and 12. All nails should be set and nail holes filled with RUFKOTE putty.



South of the Ohio River the movement of wall board appears to be greater and the permanent sealing of wall board joints has never been quite as successful as in the Northern States, due probably to extremes of heat and moisture in the South. One measure which has been tried with apparent success is covering over the joints with galvanized fly screen in the same manner as was described for Open Mesh Canvas, except that the wire screen is tacked firmly in place.

If the wall board is of the paper pulp type it must be protected from the moisture in the RUFKOTE. Give it a coat of paint with sand in it as described on page 16 before Rufkoting.

### *Metal Surfaces*

Steel fire doors, partitions and similar surfaces found in interiors are often unsightly and the decorator may wish to run rough wall texture over such surfaces to gain unity of treatment. The first requirement is that such surfaces should be cleaned from dust, dirt, rust and oil. Apply a coat of paint and sand (see page 16) over the clean metal surface and allow it to dry hard before Rufkoting it.

### *Wood Surfaces*

Paint all new wood, trim and putty the joints and cracks before applying RUFKOTE to prevent the moisture from swelling the wood. Mix sand in the paint to give proper tooth for holding RUFKOTE.

Joints in large areas of woodwork may open up from drying



FIG. 12.



out, cracking any RUFKOTE applied over it. The safest practice when working over boarded walls is to first cover them with a good wall board before Rufkoting.

### *Methods for Cleaning Various Wall Surface*

#### *Washing Very Dirty Walls*

Plaster walls which are unusually dirty, coated with smoke, dirt and grease accumulations, are occasionally encountered. They require careful washing before it is safe to decorate with any material. One good way to do the washing is to mix up a pail of hot water, a little soap, sal soda and glue or wall paper paste. Brush this mixture on with a calcimine brush and follow after a few minutes by rinsing with a sponge and clean warm water. When the walls are extremely greasy it is necessary to use more sal soda or add ammonia to the mixture. There are paint cleaner preparations of a proprietary character on the market which are good.

#### *Removing Wall Paper and Fabrics.*

The quickest and least costly method of stripping wall paper is that employed when using one of the several machines now on the market. Such a machine consists of a small portable boiler heated by gas or gasoline. Steam is carried to a metal pan mounted on a handle. The play of the steam under the pan held against the wall softens up the paper which is quickly stripped off with a broad scraping knife.

The older hand method for removing wall paper consists of wetting the paper repeatedly with water using a brush or sponge, then scraping with a broad knife or wide putty knife. The hand scraper is also a handy tool for this work. A tank and pump speeds the work by making it easy to spray the paper with water without dripping it over the floor and trim.

Varnish tile papers used in bathrooms and kitchens, as well as wall paper of the Chinese, antique and Colonial types, which are varnished to yellow their color and make them washable, are more difficult to remove, because the varnish prevents the water from soaking off the paper and the paste. The varnishing of wall papers is usually done by first sizing with glue and then coating with Damar or flat varnish. This coating, however, is thin and not difficult to cut through. One method is to take half a pail of flour paste mixed little thinner than usual, add about as much fine sand to it and mix well. Tack a piece of Brussels carpet over a 2 x 4 wooden block about six inches long. Dip the carpet surface into the sand paste mixture and scrub the varnished paper with it, keeping the surface wet. This will cut through the varnish and paper which can then be scraped and washed off clean. It is essential to remove the paste on the wall as well as the paper.

Fabrics are usually removed from the wall by wetting with









*Roman Travertine Texture*



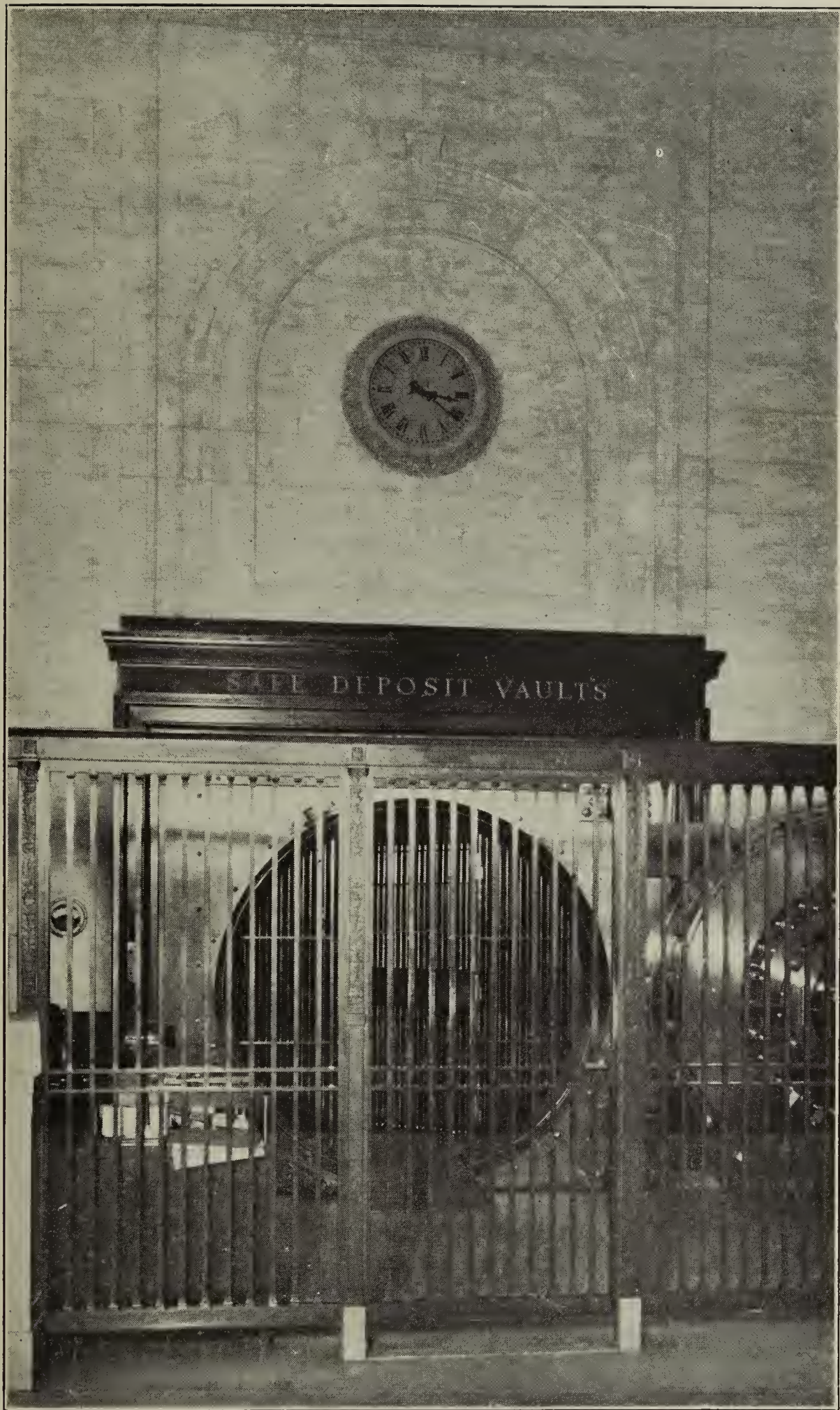


FIG. 13

*Interior of Bank—a magnificent wall effect of Roman Travertine was obtained with Ruskote Plastic Stone.*



water and stripping them from the wall one length at a time. A corner of the fabric is loosened with the knife and from this starting point the entire length is removed.

### *Removing Calcimine and Gloss Oil*

Smooth plaster coated with calcimine should be washed well to remove this covering, particularly should it be removed from corners and places close to the wood trim. Warm water and a good sponge will remove the calcimine and the glue size under it. If it is found that the wall has been sized with gloss oil under calcimine, as indicated by its high gloss and glassy surface, wash it thoroughly with hot water in which considerable sal soda is dissolved. Scrub with No. 3 steel wool to remove as much of the gloss oil as possible. Finally sand the surface both ways with No. 3 sandpaper to cut through the gloss oil.

### *Removing Cracked and Scaling Paint*

Liquid paint and varnish removers are effective for this work, but a bit expensive for large areas. When removers are used, the surface should be well washed with benzine to remove the wax film deposited by the remover. The paint burner torch is employed to some extent for this kind of work and is safe when used with care. Sand paper and knife scrapers, however, are depended upon in most cases when stripping off old paint.

After removal of old paint from plaster the hard glaze is usually cut through and scraped considerably. Such porous places need sealing. A coat of glue and RUFKOTE mixture as described on page 16 should be applied to even up the suction of the wall.

### *Damp Walls*

Plaster, brick and cement walls which are continually damp are in that condition as a rule because of some form of faulty construction. Before it is safe to decorate with any material, except some of the special cement damp-proof paints, the source of moisture should be stopped. Such sources are many; sometimes leaking roofs, rusted out metal flashings over windows and doors, leaking plumbing pipes, damp cellars or walls placed against dirt embankments. In any case this is a job of supplying ventilation and stopping the source of trouble. It is the work of the mason or general contractor and should not be placed upon the decorator.

### *Hanging Open Mesh Canvas*

In order to produce the very best kind of a foundation surface for RUFKOTE or any plastic paint it is best to cover the entire walls of smooth or sand finish plaster or wall board with Fabrikona Open Mesh Canvas. This is also done on decorating jobs where there is a possibility that in later years the rough texture is to be removed to return to smooth forms of decoration.

Fabrikona Open Mesh Canvas is preshrunk canvas without



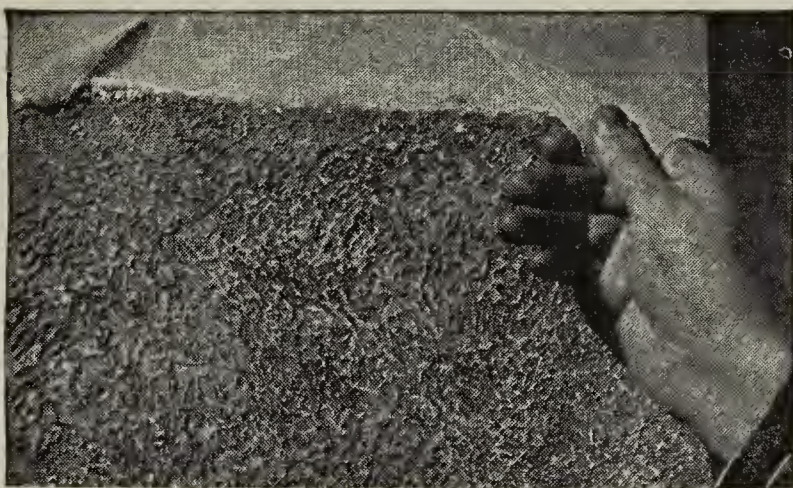


FIG. 14.

*Rufkote Applied Over Open Mesh Canvas*

filling made of woven two-ply yarn of exceptional tensile strength. Its cost is low and it can be used on large areas with economy for strengthening surfaces to better resist damage and marring. It hides completely the small cracks in bad plaster and also all fillings, cracks and other imperfections. The mesh of this canvas is sufficiently open to enable RUFKOTE to penetrate through and anchor on the plaster surface, yet should a change of decorative treatment be desired the canvas can be stripped off, bringing with it all the plastic rough texture decoration without injury to the plaster.

Open Mesh Canvas is put up in rolls 50 yards long and 36 inches wide. It is much used over walls to be painted with oil paints in the ordinary manner and affords a very interesting pattern to smooth walls in addition to giving them greater strength and uniformity.

The hanging of Fabrikona Open Mesh Canvas is an easy accomplishment. New walls, smooth or sand finish, should be cleaned, patched where needed and glue sized as indicated in the first section of this chapter. Old surfaces should be cleaned, patched where needed and made as smooth as possible. Then they should be sized as previously indicated.

Trim this Open Mesh Canvas to a straight and true edge with straightedge and sharp knife, or by marking with a pencil and cutting true with paperhangers' shears. Apply a heavy paste to the wall and then hang the canvas dry over the wet paste. Smooth it out with the brush and butt the joints well.

Suitable paste for this canvas is made from the best quality of wheat flour. Place the flour in a pail containing a little cold water and mix well with your hand to break up all lumps. Then pour on *boiling* water. Cover the paste and let it cook. After an hour or so thin to heavy brushing consistency with cold water. While the paste is hot add about 1 cupful of molasses and mix it well into the paste. This to make a stronger adhesive paste. Some decorators prefer to add about a tablespoonful of Venice turpentine.



## CHAPTER IV

### *Mixing RUFKOTE and the Addition of Color*

RUFKOTE is marketed in dry powder form which is pure white.

This is mixed in the proportion of two parts of powder by volume to one part of cold water and is immediately ready for use.

To make one gallon of the mixture add five quarts (10 pounds) powdered RUFKOTE to two and one-half ( $2\frac{1}{2}$ ) quarts cold water and stir well. This may be thinned down with cold water if a mixture thinner than usual is desired.

Mix sufficient RUFKOTE at one time for a day's work. RUFKOTE should be used when freshly mixed but may be held over night after mixing by thinning the mixture down with an equal amount of cold water and *stirring well*. It is not sufficient to pour the extra water on top of the RUFKOTE. It must be mixed. This extra water separates out upon standing and is poured off before again using the mixture.

### *Mixing Color with RUFKOTE*

RUFKOTE, when uncolored, dries out to a clear white. On this white ground many interesting colored finishes are done by coating with glaze stains as described in Chapter VII. Where a colored material is desired the mixed RUFKOTE may be tinted with dry color or color ground in oil.

To color the mixed RUFKOTE take one or two quarts of the mixed RUFKOTE and into this thoroughly mix the color, working out all lumps and straining through wire netting if necessary. This mixture is then stirred into the white RUFKOTE to obtain the desired color.

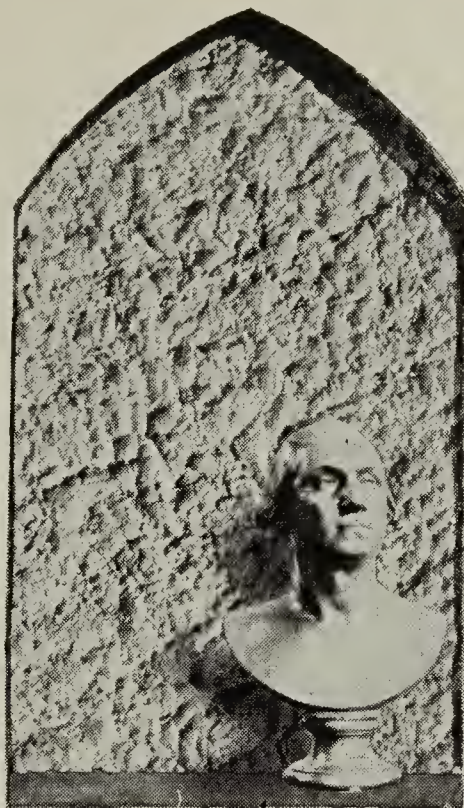
The colored RUFKOTE is much darker in shade when wet than when dry and care should be taken to allow for this.

When mixing colored RUFKOTE always provide enough material for an entire ceiling or wall in one mixing to avoid variation in shade. Care should be used to measure the amount of color used in a batch in order to duplicate the shade in case additional material is required.

Substantially any of the suitable color tints and shades for interior decoration may be produced with RUFKOTE.







## CHAPTER V

### *Application of RUFKOTE*

**A**FTER getting the surface ready as directed in previous chapters on sizing and surface preparation, mix the RUFKOTE as noted in Chapter IV, colored to suit. The application of the coating to the wall may be done by means of any of the brushes shown in the illustration, Figure 16. These brushes are

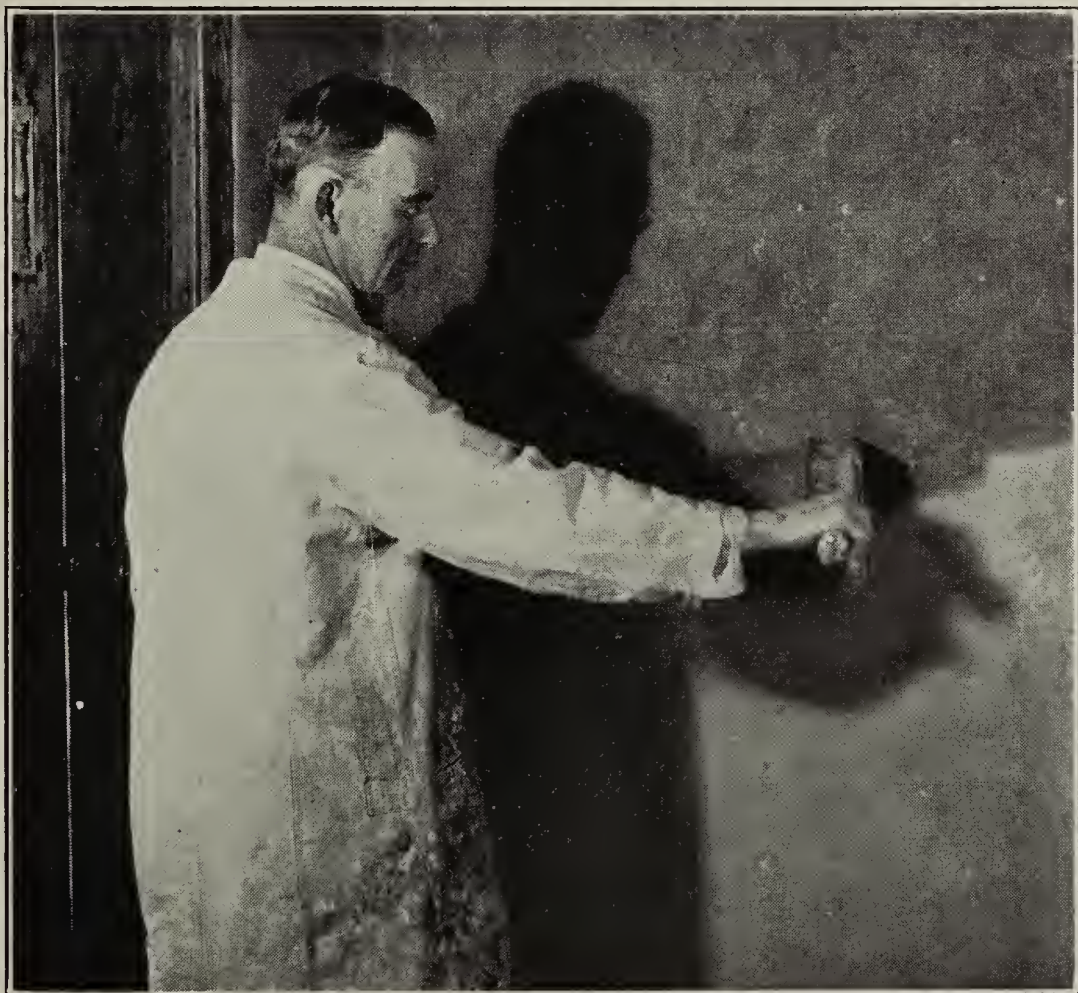


FIG. 15. *Rufkote being applied.*



the most commonly used tools for this purpose, especially the Dutch calcimine brush. But certain textures are just as well started by applying the RUFKOTE with a sponge, while others are better done by the use of a square plasterer's trowel or a bricklayer's trowel. In the descriptions of various textures found in Chapter VI, the proper tools are suggested for each finish.

The most important point about putting RUFKOTE or any other decorative coating on to a surface is to so brush it as to gain intimate contact. Most surfaces contain minute pores or open cells filled with air and when a coating is placed over them the material should be worked enough by pressure from the brush or other tool to force this air out and the material into the cells. There is also a matter of surface tension possessed by all substances to be overcome by brushing out well the new coatings. Consequently, the first brushfulls of RUFKOTE should be spread out rather than over the surface and forced into intimate contact with it. Then the following applications can be spread as thick as wanted to produce the texture in mind.

The thickness of the RUFKOTE application put on is governed by the roughness or ruggedness of the texture to be produced. Most of the textures used are obtained by spreading RUFKOTE on to a depth of about one-eighth of an inch or less. The more rugged textures like the large brush swirls, Spanish palm finish and all patterns which aim to pile up RUFKOTE to a depth of about three-eighths of an inch in places, but thinner over the surface generally, call for an initial application of more than one-eighth inch of RUFKOTE. The best way to handle such heavy application is to do it in two stages. Apply about one-eighth inch of the material over a fairly large area, allow it to set a few minutes and then apply as much more as is needed. If the full amount is applied immediately the weight of the material while it is so wet sometimes causes it to slough off. In cases where RUFKOTE is being applied over brick walls to completely hide the mortar joints it is best to apply one fairly thick coating, forcing it well into the joints, stipple the whole surface and let it dry over night before completing the texture. Next day size and then when dry apply more RUFKOTE and proceed to texture it as on a plaster wall.

After the application of the required amount of RUFKOTE to a surface it is well to distribute it fairly well with the tool to make a rather uniform thickness of material over the whole surface before working in the texture.

During the application there is a tendency to apply too much material in the corners and up against window and door casings. Even when only the normal thickness is applied at first at these points the texturing tools crowd more plastic on than should remain. Walls expand and contract with temperature changes. When plaster and decorative coatings are uniformly thick this movement is evenly distributed and no breaking of the surface



## Texture-Making Tools

1. Straight Edge
2. Sand Bellows
3. Dutch Calcimine Brush
4. Flat Wall Brush
5. Square Trowel
6. Spatula
7. Round Brush
8. Pointed Trowel
9. Wooden Pickel Fork
10. Wooden Pickel Spoon
11. Marking Tool
12. Draughtman's Triangle
13. Wiretooth Hair Brush
14. Graining Brush
15. Hair Comb
16. Wall Stippling Brush

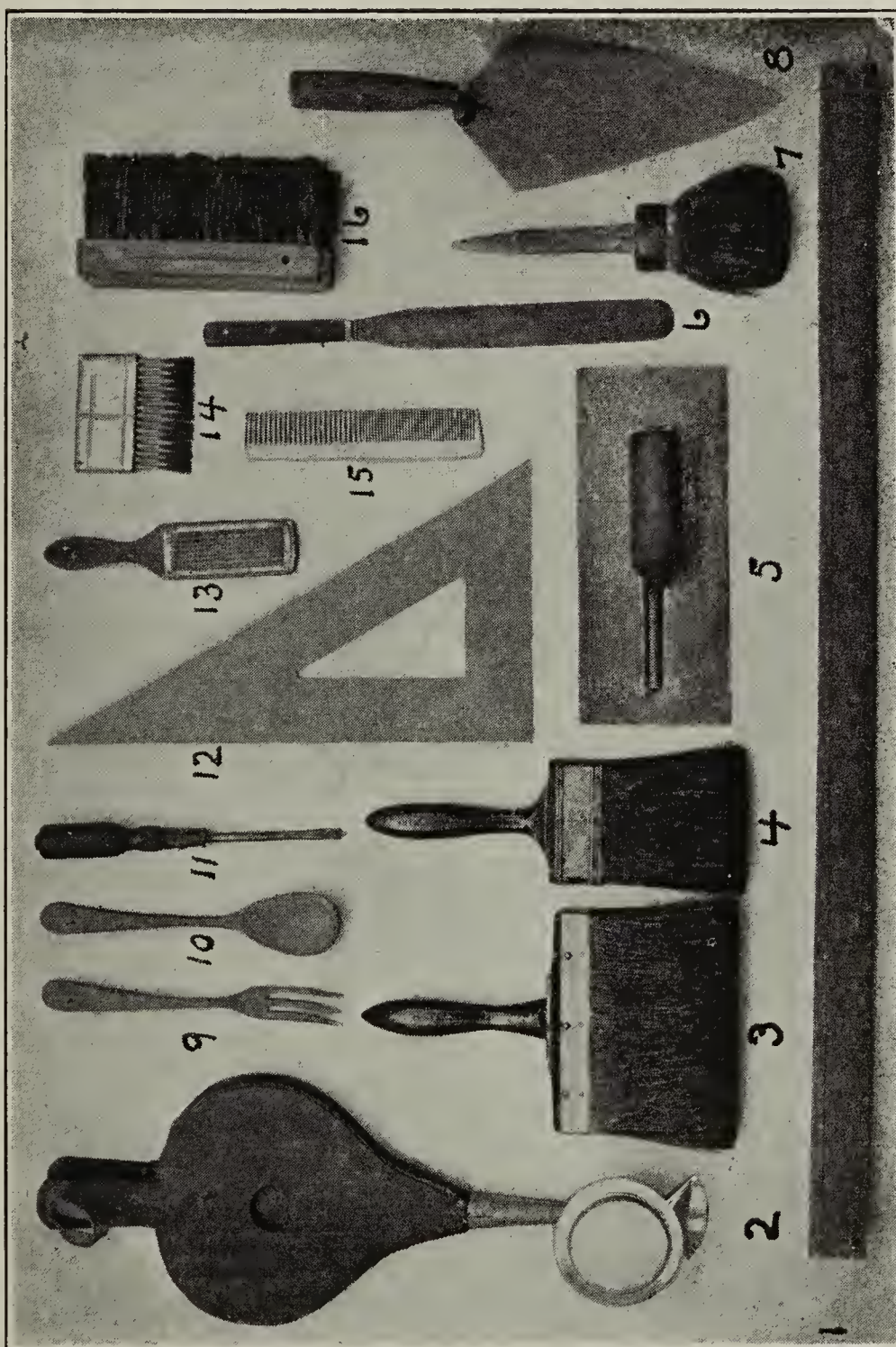


FIG. 16.



is apt to occur, but when too much plastic is allowed to accumulate in corners of side walls and where the walls join, the ceiling cracks may occur at these points where the expansion movement of the two walls is equalized. Have only the same thickness of RUFKOTE in the corners as elsewhere on the surface and no trouble will be encountered.

The coating and texturing of very large walls and ceilings with any decorative material is usually done better by working two or three men on the surface at the same time. Let one man start coating in the first stretch, then the second man can start coating in the second stretch when the first man has about half finished. The third man, if present, can start stippling or distributing the RUFKOTE to an even thickness over the surface. In this manner of working two or three men will do more and better work in a day and the texturing will be more uniform as a rule if there is good teamwork, because the material is worked into the texture at just the right time.

The temperature and ventilation of a room in which decorating materials are being applied determine largely the rate of setting. In the application of RUFKOTE the temperature should be normal room heat and never below freezing. Ventilation should be only moderate until after the texturing has been completed, then it may be increased and the drying of the coating will be hastened thereby.

Floors and cabinet work in rooms being decorated with RUFKOTE should be protected with drop cloths. Standing wood trim should be watched carefully in order to wipe off immediately any splashes of RUFKOTE dropped on such surfaces, not that RUFKOTE will discolor the trim finish but that after drying it is not so easy to wipe off. While fresh it wipes off clean and easily. Be sure to use clean water and a clean sponge especially on door and wall panels.

## *Texture Making Tools*

The tools used for forming the textures in RUFKOTE are numerous, as may be noted from the illustration on page 31. The most simple texture and the one easiest to produce is done with a regular wall stippling brush, Figure 39. This tool, used like a hammer to pound the wet RUFKOTE, produces a series of pores or pits. This simple stipple finish makes a quietly interesting surface done either in a single color with tinted RUFKOTE or in two-tone effect by glazing over with RUFKOTE.

Some of the other tools useful in this modeling or texturing of RUFKOTE are the palm of the hand, combinations of brush work and finger modelling; the flat wall brush, the oval paint or varnish brush, steel wire brush, calcimine brush, whiskbroom, ordinary haircomb with coarse teeth, square plasterer's trowel, bricklayer's trowel, common sheepswool sponge, rubber sponge,



long knife spatula, steel grainer's comb, wad of crumpled newspaper and any other tool that can be effectively manipulated. After a texture is completed and while RUFKOTE is still soft the high points of the pattern are often smoothed down a little by lightly drawing the edge of a celluloid drawing triangle over the surface. Two or more tools are sometimes used one after the other in producing some of the textures. Sandpaper, No. 1/2 or No. 1 is used on some of the textures after the RUFKOTE is dry and glaze-stained to cuff off the high points of the texture and reveal the color of the undercoat. Wrap the sandpaper around a block of wood to do this task most effectively.

The manipulation of the various tools is described in Chapter VI, where the textures are discussed and illustrated.

### *How to Use RUFKOTE with Color*

Considering color effects RUFKOTE is applied in two ways: (1) in its natural white form. To finish it a glaze is applied and wiped and sometimes sandpapered. Note the glazing methods described in Chapter VII. (2) RUFKOTE is tinted with colors ground in oil or dry colors to any hue wanted. When dry, the colored RUFKOTE should be sized and finished with a coat of shellac, paint or lacquer if a waterproof surface is desired.

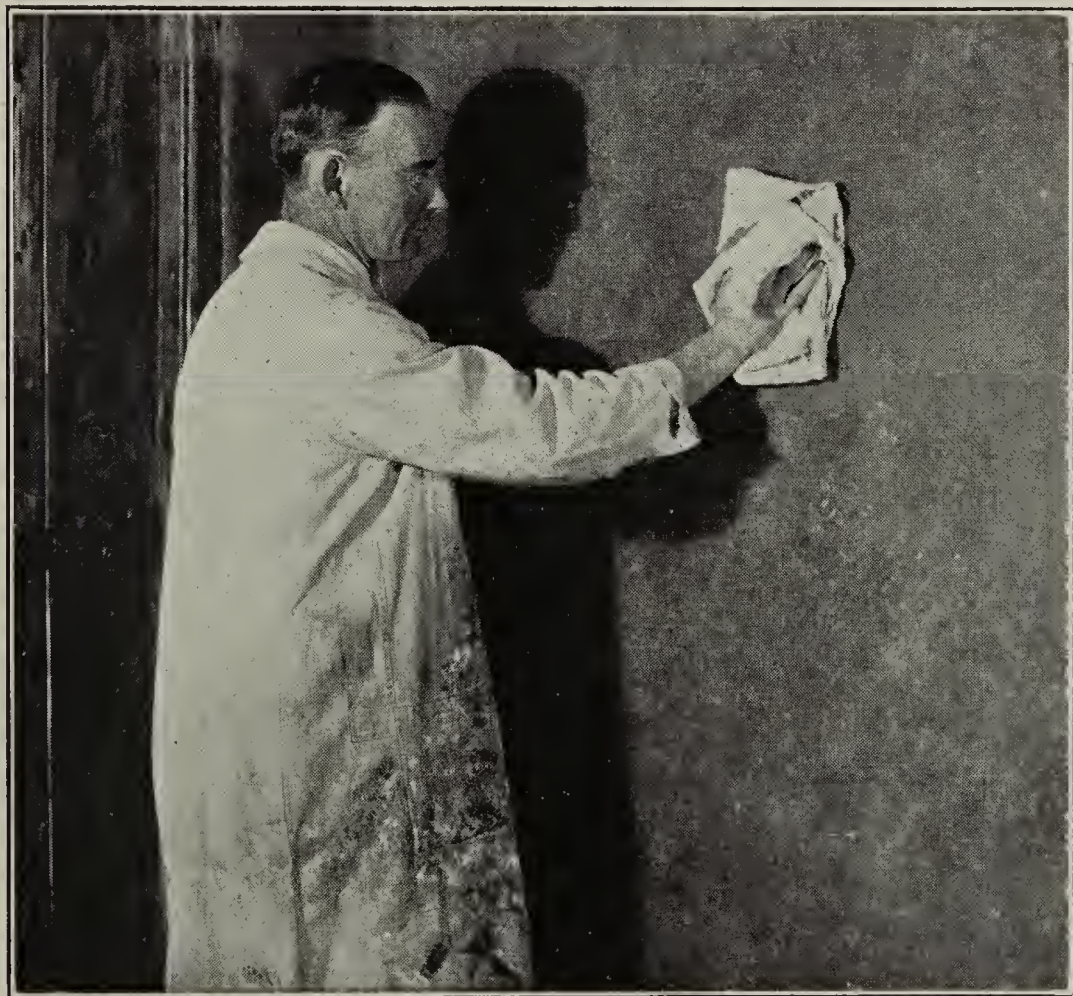


FIG. 17. *Glazing and wiping*



## CHAPTER VI

### *Producing the Texture Patterns*

THERE are far too many textures available to be able to describe more than a few of the most useful and commonly accepted. One no sooner acquires facility in this form of decoration, however, than he begins to develop textures suitable for particular purposes. A little imagination and ingenuity will produce a surprising variety of finishes, both of the conventional and novel types. In fact, that is one of the outstanding virtues of this mode of decoration—the decorator starting in on this medium of expression immediately finds a wealth of textural effects at his command which he can do with little practise, yet the man with ideas of his own has a freedom of expression in RUFKOTE which is equal to every demand of an artistic nature and which enables him to provide distinctly individual finishes to suit his schemes of decoration.

Before getting into the production of textures there is one idea which should be tucked away firmly in mind and that is the fact that before success can be gained in producing any texture the finished effect must be visualized. Without having in mind a fairly definite picture of what is wanted, the tool will wander about aimlessly and artlessly; the result is apt to be a poor texture, merely an uninteresting scratching of the surface. Obviously, in the development of new textures it is best to work out ideas on pieces of wall board or similar material a yard or two in area. That will determine textures, colors, tools and the order in which the various operations ought to come.



FIG. 18.



## *Rugged Textures for Large Rooms*

Large Living Rooms, Theatres, Automobile Sales  
Rooms, Public Halls, Restaurants, etc.

The problem in rooms of large scale and with high or low ceilings is to employ textures which are neither too large, rugged and strong in display nor too small and insignificant in relation to room size, architectural trim proportions and large furniture. Not only the size and ruggedness of texture must be in proportion but the fitness of the color employed must likewise be in balance. In large rooms, fairly strong color values and masses are needed, but of course, the decorator must ever keep in mind that in most instances the walls and ceiling are but the background for the display of furniture and consequently texture and color should not be too pronounced and insistent upon attention. The walls are rarely the focal point to be emphasized in rooms.

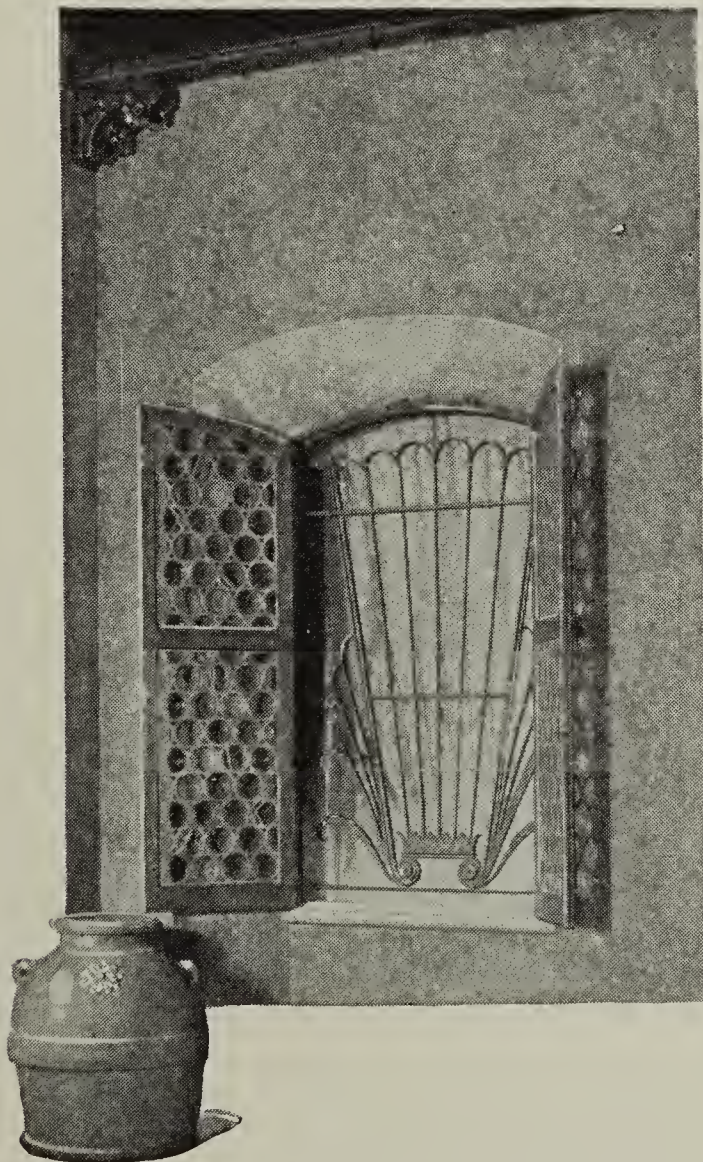


FIG. 19.



## *Two-Tone Scroll Texture*

### TOOLS NEEDED

Large Round Paint Brush, or  
Dutch Calcimine Brush  
Wiping Rags

### MATERIALS NEEDED

RUFKOTE Plastic Stone  
Colors in Oil or Dry  
RUFKOTE Wall Glaze

There is a freedom and easy grace about this texture even though it is large and rugged. The degree of ruggedness is within the decorator's control simply by making the scrolls larger or smaller to be exactly in keeping with the massiveness of the architectural trim of wood or stone and the size of the room. A fairly large execution of this texture is shown in Figure 20. In the wall photographed the scrolls average about eight inches in diameter and the greatest depth of RUFKOTE on the high points is about one-half inch.

To produce this texture apply RUFKOTE, brushing it well into firm contact with the wall. Coat in about one hundred square feet. By the time this first stretch is finished, it will have set enough to allow a second coat to be spread to gain the necessary depth of material. This second coating should cover a stretch only about a yard wide. The material may be applied either with an ordinary flat wall brush or a Dutch calcimine brush. The texture is best worked in with a large round paint or varnish brush. Produce the scroll effect by working continuously in one circular direction to complete each scroll. Lift the brush and start the second scroll in the same direction, but not immediately opposite the first. Do not form the scrolls in a continuous line, as that will give a mechanical and monotonous texture. Some of the scrolls can be done in the reverse direction. Once a scroll is started complete it and at the end give the brush a little twist at the same time lifting it off the wall. That pulls the RUFKOTE up to a nice finish. The high points in the texture are made by letting the brush plough up some of the RUFKOTE. It is a good plan to avoid working over each area textured more than once. Generally speaking the more you work over a scroll the worse it gets, because it then becomes too much of a conscious effort, whereas the carefree, sort of carelessly careful brushing habit makes the most interesting texture.

The RUFKOTE may be put on in its natural white color or may be tinted any light color, depending upon the finished color tones wanted. The color of the RUFKOTE will show through the finished texture and generally influences the finished color considerably. The finished color is gained by letting the RUFKOTE dry hard over night after the texture has been worked in. A coat of glue size is then applied and allowed to dry. Now apply a RUFKOTE glaze as per directions noted in Chapter VII.

After the glaze coat has been spread over the whole wall with a flat wall brush or calcimine brush, take a large wad of clean cloth and wipe off the color from the high points of the texture to give an interesting two-tone finish.





FIG. 20.

*Two-Tone Scroll Texture*



## Tree Bark Texture

### TOOLS NEEDED

Dutch Calcimine Brush  
Wall Stippling Brush  
Long Knife Spatula, or  
Celluoid Triangle

### MATERIALS NEEDED

Tinting Colors  
RUFKOTE Plastic Stone  
Glue Size  
RUFKOTE Wall Glaze

A very easy texture and one which has many uses. It is particularly fitting for rooms with low ceilings because it apparently increases the height of the ceiling and size of the room.

This texture shown in Figure 21 may be done in any color. The wall from which the illustration was made has an ivory undertone and a dark brown in the pockets of the finish. The RUFKOTE was tinted a very little with raw sienna.

To produce the Tree Bark Texture mix and apply the RUFKOTE in the usual manner as directed in Chapters IV and V. Apply about one-eighth of an inch of RUFKOTE or more as wanted and then stipple the surface with the wall stippling brush. Stipple as soon as the RUFKOTE has been roughly spread over the surface in order to make as rough a stipple pattern as possible. Then let the coating set for a few minutes, just enough to get a little stiff.

Before the stippled coating gets very hard take a long knife spatula or a celluloid triangle and draw it over the surface in vertical streaks from top to bottom only, never across from left to right. Draw these flattened streaks about four or six inches apart, as pleases you most. After smoothing until it closely resembles the tree bark effect let it dry hard over night. Next day coat with glue size and allow to dry.

The final operation is to apply a glaze stain coat of burnt umber mixed with RUFKOTE Wall Glaze and brush over the whole surface. Wipe it off again in a few minutes, leaving the dark color only in the pockets or crevices. When the glaze is dry the job is finished.

In this texture it is best to start at the top of the wall and carry down a stretch about a yard wide.





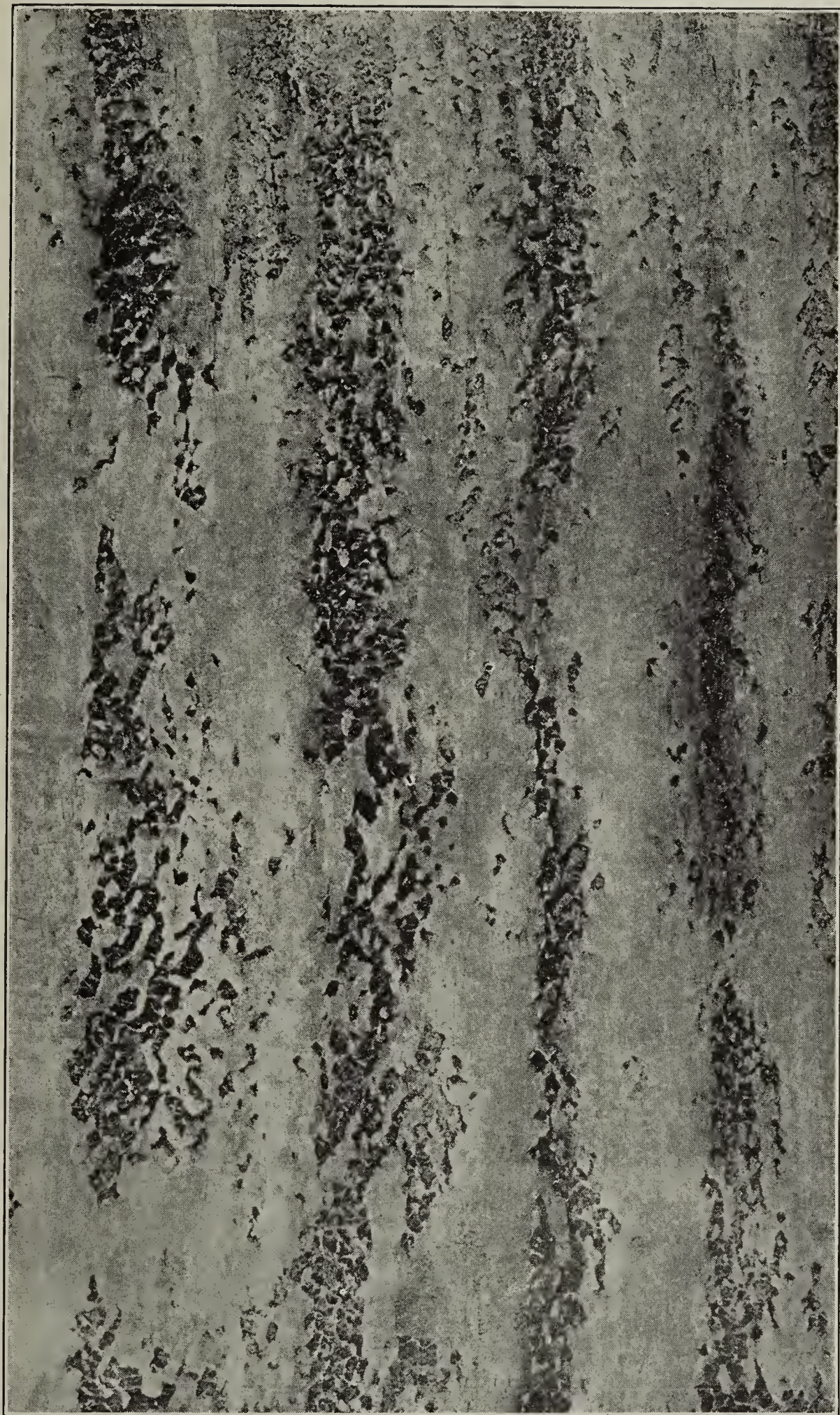


FIG. 21.  
*Tree Bark Texture*



## *The Stipple and Smooth Texture*

### TOOLS NEEDED

Dutch Calcimine Brush, or  
Flat Wall Brush  
Wall Stipple Brush

### MATERIALS NEEDED

RUFKOTE Plastic Stone  
Tinting Colors, Dry or Oil  
Sand, Dry Color, Smalts

Here is a texture which has a wide range of uses, being rough enough for large, medium and small size rooms. It is colorful, interesting and in conservative taste for average homes and public buildings. Added to those desirable qualities is the fact that this is a very easy texture to produce.

The first step in the working method consists of brushing RUFKOTE over the surface as usual in a thin film to gain good contact. Then more material is applied to a thickness of about one-eighth of an inch. While wet it is stippled evenly with a wall stippling brush. Then color is blown on to the wet RUFKOTE either by placing it on a small piece of cardboard and blowing it on in clouds with the mouth or, better yet for large surfaces, blowing it on with a bellows sander made for such purposes. It is pictured in Figure 22. The coloring matter is dry and may consist of a mixture of very dry, fine sand and dry color or it may be colored sign-painters' smalts. After blowing the color on in clouds here and there the texture is smoothed down with a celluloid triangle such as is used for mechanical drawing, or a long black spatula knife may be used to smooth the texture. The tool may be worked in a continuous circular manner progressing over the surface or it may be worked alternately, first in one direction and then another.

When the smoothed areas are comparatively small this texture presents a light, delicate lace effect, but when the smoothed areas are large and coloring strong the texture resulting has a close resemblance to marble surfaces. For waterproofing this surface see page 33.



FIG. 22.



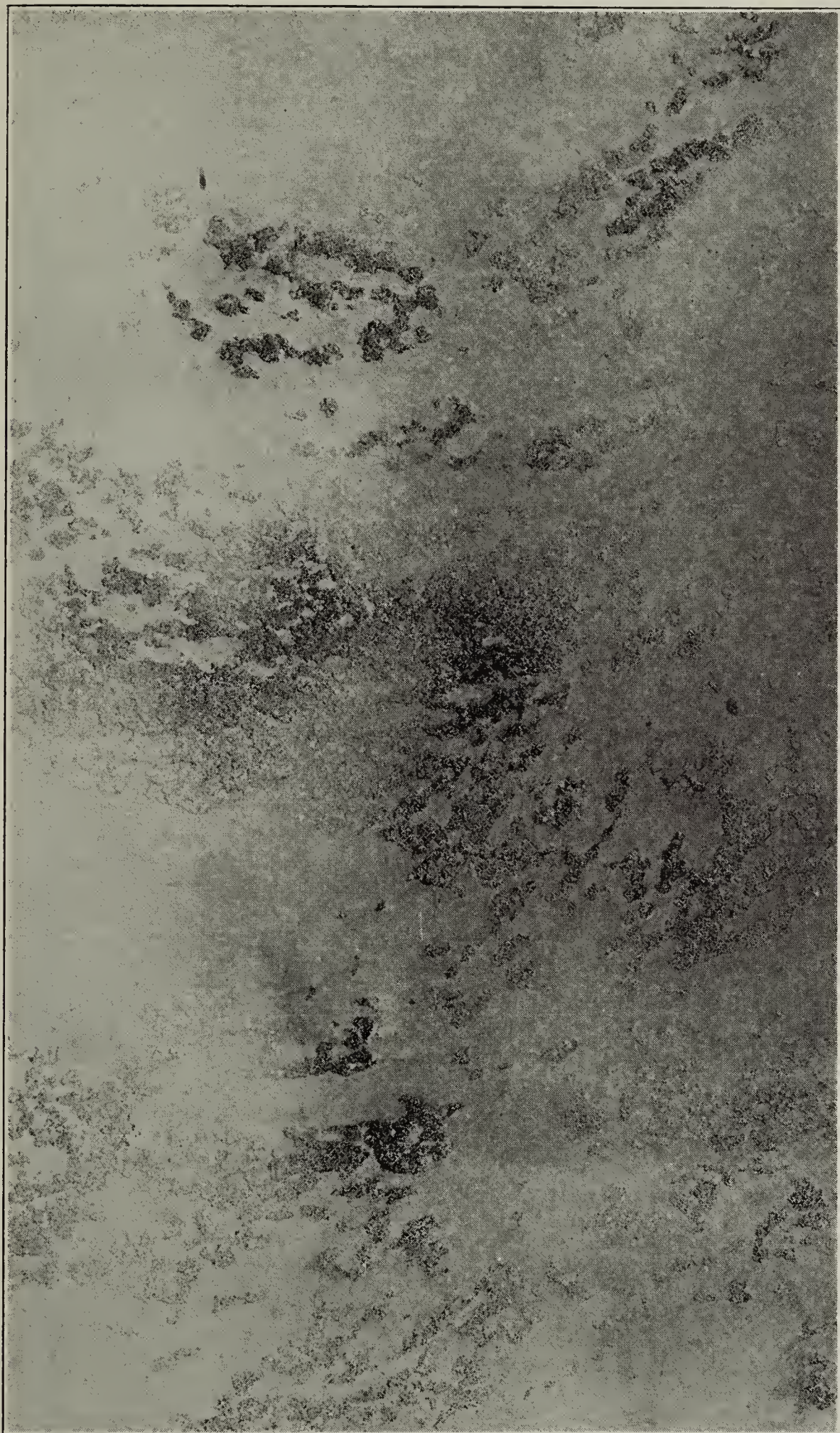


FIG. 23.

*The Stipple and Smooth Texture*



## *Aged Rock Texture*

### TOOLS NEEDED

Dutch Calcimine Brush  
Wiretooth Hair Brush  
Bellows Sander  
Long Spatula Knife, or

Celluoid Triangle

### MATERIALS NEEDED

RUFKOTE Plastic Stone  
Dry Color (Burnt Umber)  
Sand, Fine, Dry  
Raw Sienna

This unusual texture looks very like the weatherbeaten side of a rock cliff worn threadbare by the erosion of rain, wind, sun and snow. It is essentially a rather formal treatment suitable for large rooms and moderately large rooms. It would naturally be used wherever marble is suitable in all types of buildings. The colors may be any which are naturally found in such rock formations and to fit the color scheme at hand. The wall from which the illustrations were made has a brown and cream tone. The RUFKOTE was tinted with raw sienna and the second color was burnt umber. The manipulation of the texture gives all shades of these colors in a very interesting formation.

To produce this texture shown completely in Figure 24 and in the three stages or operations required in Figure 25, start by mixing the RUFKOTE to a light ivory color by the addition of a little raw sienna. Apply the color to the surface as usual with the Dutch calcimine brush or four-inch flat wall brush, spread it out well to gain good contact with the old surface. Start the texturing in a few minutes as soon as the RUFKOTE has set enough to avoid being sticky. Start by taking an ordinary wiretooth hair brush or metal comb and drawing it across the full width of the wall which, by the way, should be coated-in



FIG. 24.



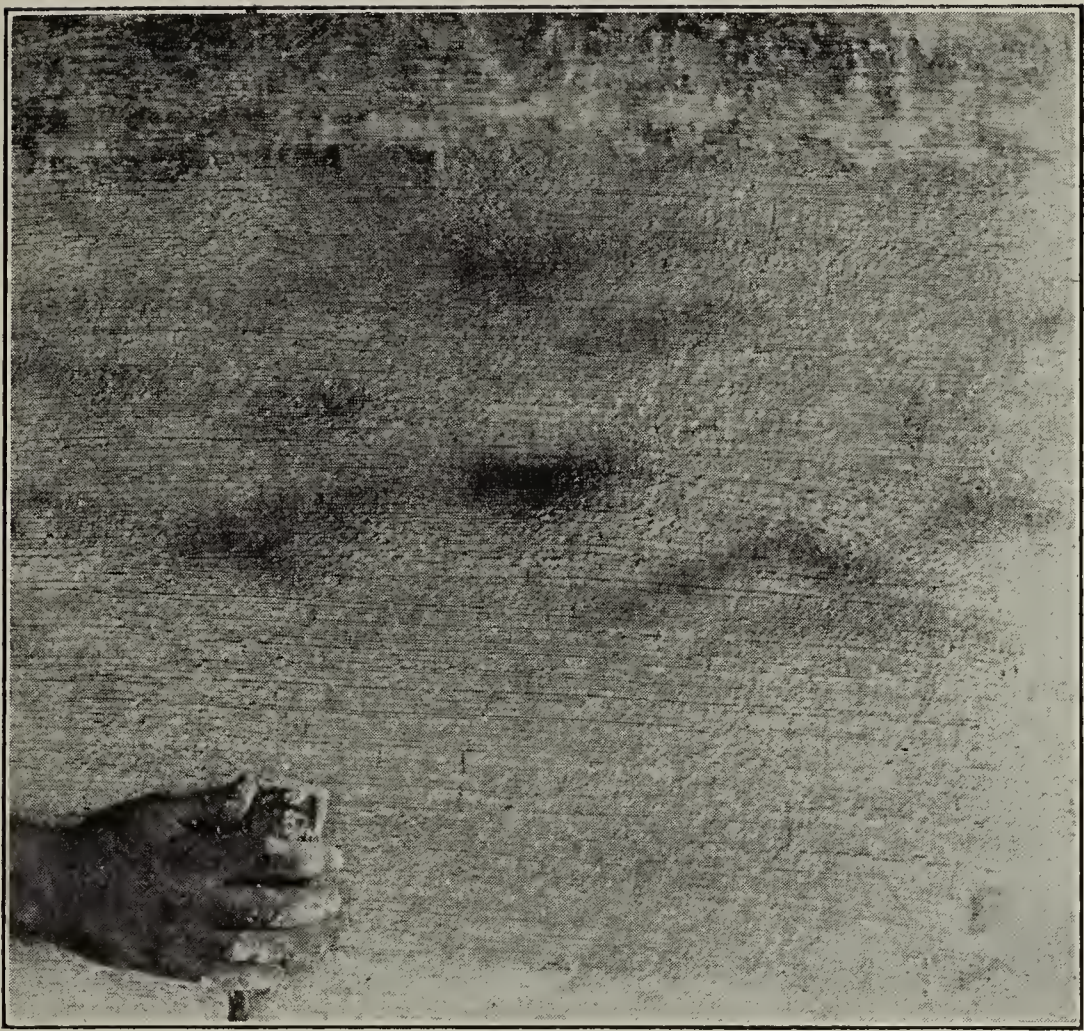


FIG. 25.

with horizontal stretches for this texture instead of the usual vertical application from top to bottom. The top stretch across the wall should be finished first so that the RUFKOTE of the second and succeeding stretches will not be splashed down over a completed area. Draw the hair brush across the whole wall from corner to corner, stopping every yard or two to clean off the accumulation of material which clogs the wire teeth of the brush. Completing the horizontal stripes blow on the dry color, burnt umber for a brown tone. The best way to handle this for large walls is to mix the dry color with very dry and uniformly fine beach sand and place it in a hand bellows sander, or the sand and color may be placed on a piece of cardboard and blown on to the surface. This color should be applied in clouds of irregular size while the RUFKOTE is wet.

The operation to perform next is that of smoothing off the surface by the use of a long knife spatula or a celluloid draftsman's triangle as noted in Figure 24. Draw the tool across the wall only in a horizontal direction and it is well to smooth some streaks more by pushing harder on the tool. This will eliminate the deep marks of the hairbrush in places but these marks should show generally in the texture.

Repeat these three operations on the next stretch below until the wall has been completely textured. It is well to carry stretches only about a yard high across the wall. Protect the finished texture as described on page 33.



## *Multi-Color Scroll Texture*

### TOOLS NEEDED

Round Paint Brush, Large

### MATERIALS NEEDED

RUFKOTE Plastic Stone

Several Colors

The method used in producing this very attractive neutral colored texture is identical in its first steps with that required for doing the Two-tone Scroll described on page 36.

Mix up three or more batches of RUFKOTE as usual after the manner outlined in Chapter IV. Make each batch a different color by adding colors to it. Start the texture by the application of one color to the whole surface to gain good contact. Then start the first scroll with one color. Use another color for the next and the third color next. In working in the texture these colors will become blended together considerably, yet not mixed together to change the hues, unless you brush over the texture too much. That is all there is to it except to allow the finish to dry. Of course, the texture may be made very coarse and rugged by using a thick application of RUFKOTE and large scrolls. Using a thinner application and smaller scrolls, modernly rugged textures suitable for smaller rooms result. Note Figure 26. Protect the finished texture as described on page 33.

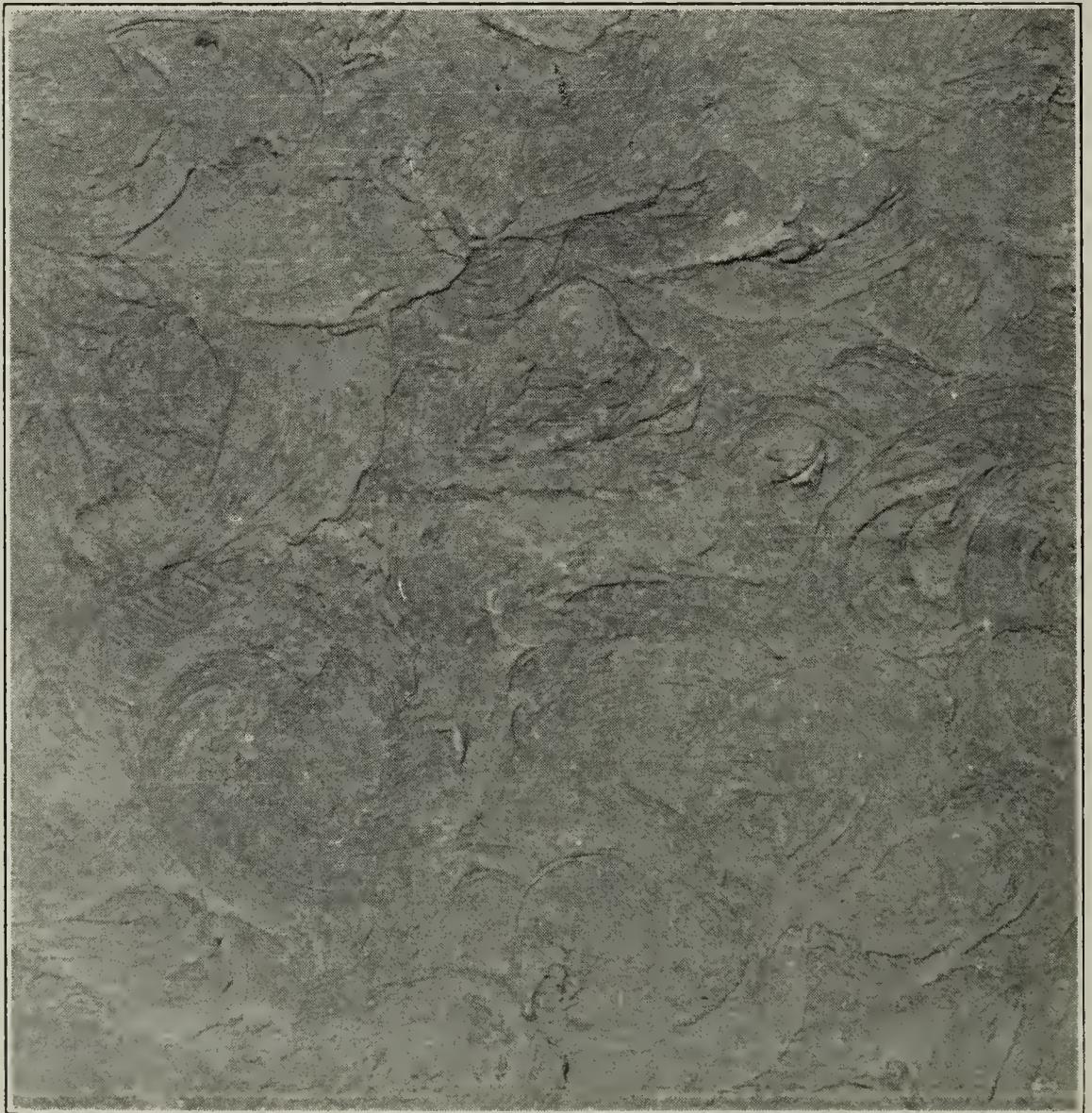


FIG. 26.



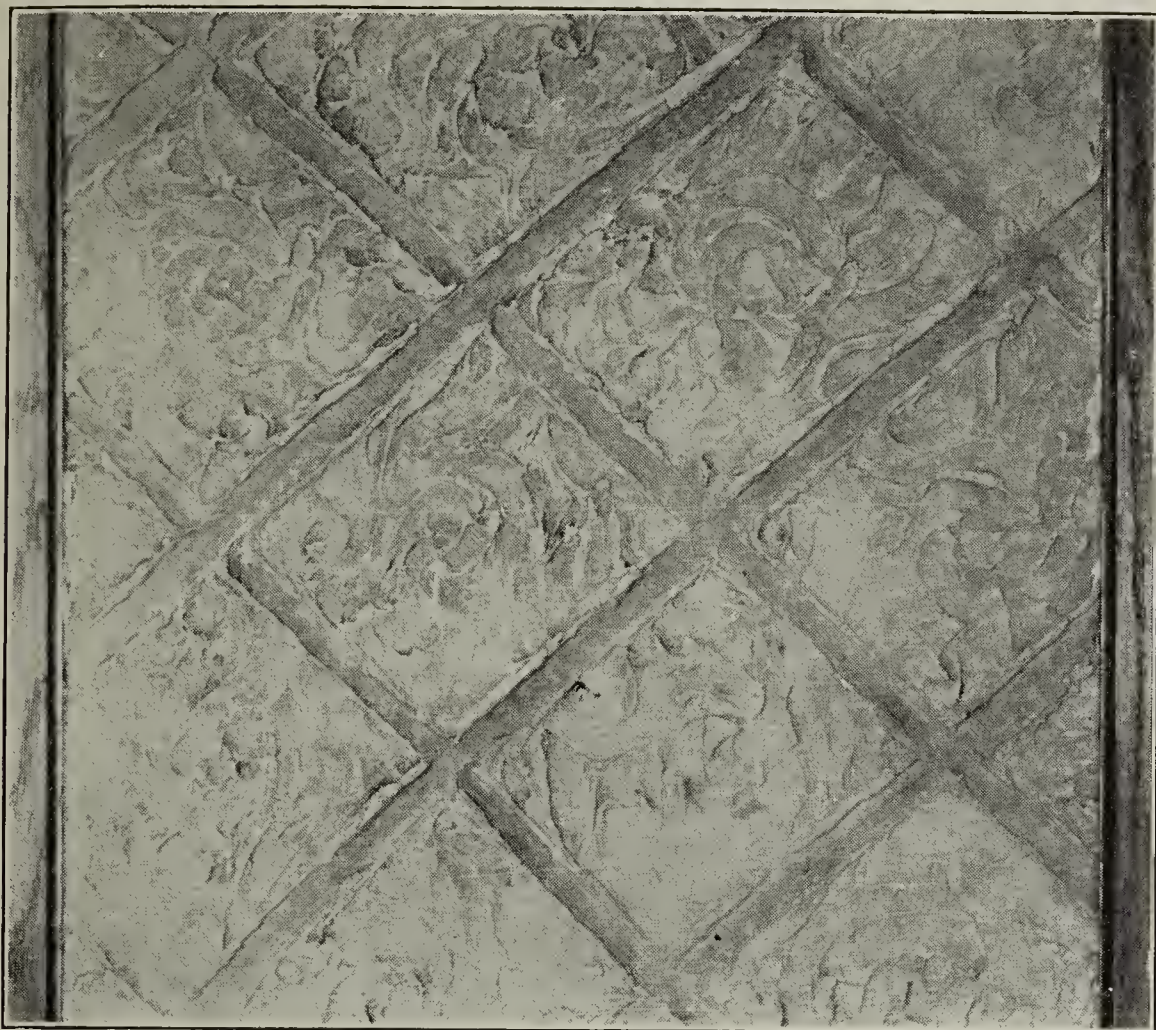


FIG. 27.

### *Lattice and Scroll Texture*

#### TOOLS NEEDED

Dutch Calcimine Brush  
Round Paint Brush, Large  
Marking Tool  
Straightedge  
Chalkline

#### MATERIALS NEEDED

RUFKOTE Plastic Stone  
Tinting Colors  
Glue Size  
RUFKOTE Wall Glaze

In this decorative texture we have one which is appropriate for lower wall or dado treatment in restaurant, theatre, or other rooms where a rather showy unusual finish is wanted. Figure 27.

This texture is started following nearly the same method as was described for the Two-Tone Scroll Texture. After the RUFKOTE has been applied and the scrolls worked in with the round brush, the fingers are also used as the texture indicates. Then lines are snapped on by placing a chalkline equal distances apart to make the blocks the size wanted. Having done this take a straightedge and with a tool mark off the lines in diagonal fashion. This marking tool may be from one-half to one inch wide, depending upon the wall size and it may be a screwdriver or a piece of soft white pine cut off square and smooth.

When the texture has been produced and lined off let it dry — give a coat of glue size — then apply a coat of RUFKOTE Wall Glaze colored to suit.



## *Spanish Palm Finish*

### TOOLS NEEDED

Dutch Calcimine Brush, or  
Flat Wall Brush

### MATERIALS NEEDED

RUFKOTE Plastic Stone

Dry Color, Raw Sienna,

Raw Umber

Glue Size

RUFKOTE Wall Glaze

Raw Umber in Oil or Dry

This name for a wall finish is on the tongues of many and yet there seems to be no very definite idea of the exact character of texture to which it may rightfully be applied. In the absence of definite data and after an examination of early Spanish mission finishes in our southwestern and Pacific coast states one may reasonably assume that the real Spanish palm finish is that which was actually done with the palms of the hands. The plaster was applied with rough trowels or paddles and then smoothed up as much as possible with the hands. The texture which results from this method is that shown by Figure 6.

The production of Spanish palm finish with RUFKOTE is simple. The first requirement after the surface has been properly prepared as per Chapter III is the spreading of RUFKOTE tinted light cream with raw sienna with a Dutch calcimine brush or a flat wall brush, taking care to force perfect contact of the coating with the surface. Let this coat set a few minutes and then apply another thick coat — thick and thin in places. Allow this coat to set until the RUFKOTE is no longer sticky but still plastic. Then with the palm of the hand smooth it over fairly well, allowing it to remain thick and thin in places. Work the palm of the hand and fingers in a circular manner to smooth the surfaces. After drying over night or longer until hard give a coat of glue size and apply a glaze stain mixed by thinning a

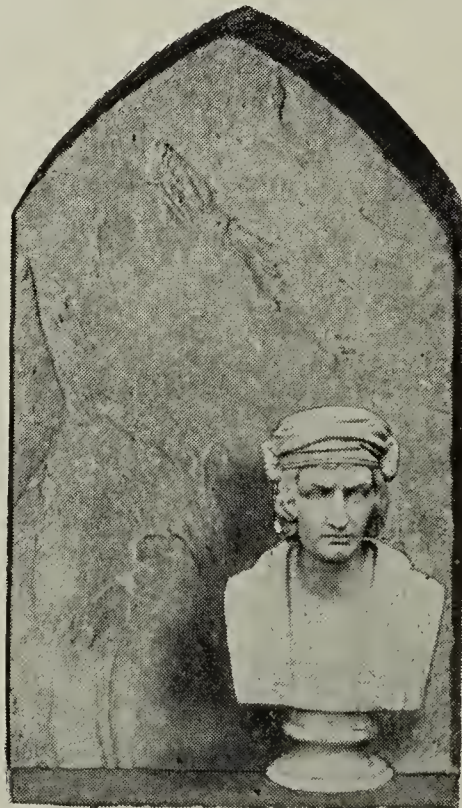


FIG. 28.



little raw umber with RUFKOTE Wall Glaze. The umber may be dry or ground in oil. Apply the glaze coat to the whole surface, permit it to set a few minutes and then wipe it off from the whole surface except in the holes and crevices, where it should be allowed to remain dark.

### *Roman Travertine Texture*

#### TOOLS NEEDED

Dutch Calcimine Brush  
Wall Stippling Brush  
Line Marking Tool  
Straightedge  
Sand Blower  
Triangle, Celluloid

#### MATERIALS NEEDED

RUFKOTE Plastic Stone  
Colors in Oil or Dry  
RUFKOTE Wall Glaze

This texture is much used in large bank rooms (see page 25), theatres, railroad station waiting rooms and other public buildings, but it is equally suitable for moderately large rooms in residences of the more pretentious type. It is essentially a formal treatment of walls and for that reason is used only in rooms of homes which aim to have a more or less formal atmosphere.

Before attempting to describe the production of Travertine finish it is well to recall that as done in plastic paint, plaster or cement this finish is a representation of a natural stone which is taken from the quarries of Italy. Travertine is a rock formed by calcareous (lime or chalk-lime) deposits from spring water in Italy. The natural rock is cut into blocks and is much used in Europe for building purposes. The face of this rock has soft spots in it running in a generally parallel direction and these soft places are washed out by the weather, leaving pockets or irregular holes in the stone surface. The color is cream and light yellow.

A true representation of Travertine can be produced with RUFKOTE colored a light cream with raw sienna. The first step in the process is to apply a thin coat of RUFKOTE plastic paint to part of the surface, brushing it well into contact with the old surface. Then apply more while the first is wet until you have a thickness of about one-eighth of an inch.

The next operation is to take a regular wall brush, see Figure 40 and stipple the wet RUFKOTE all over uniformly. Let the surface set a few minutes and then take a celluloid triangle such as is used by a draftsman, one that is at least a foot long, and draw it across the soft RUFKOTE in a horizontal direction. Draw it for a foot or two, lift it and start in another place higher or lower and repeat in the same direction. This action smooths out most of the surface but leaves series of pockets or holes in the RUFKOTE in irregular lines or groups. A long spatula knife can be used instead of the triangle.

The next operation is to line-off the surface after it has become fairly dry but not hard. This may take only an hour



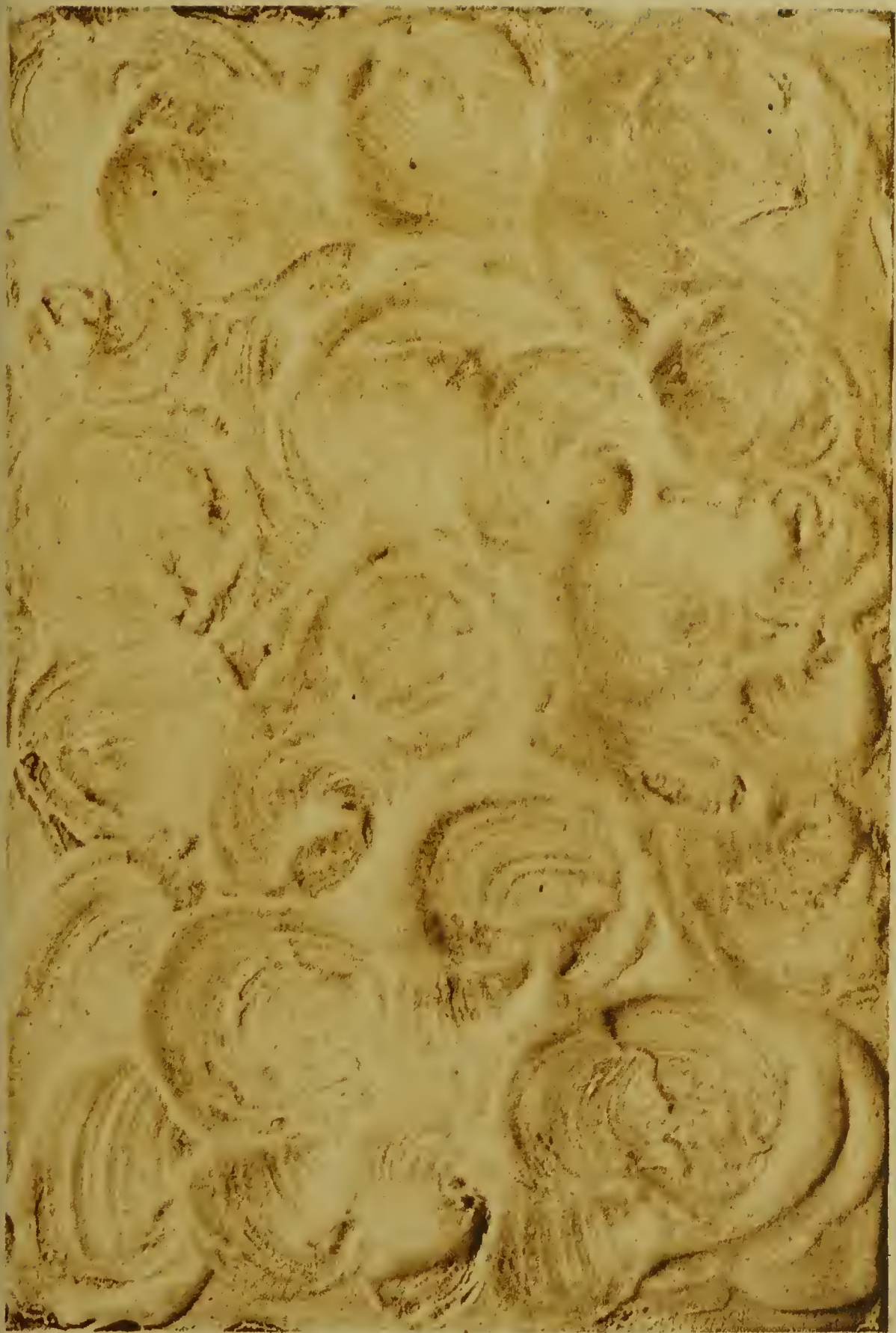
in some rooms and several hours when temperature and ventilation are not so good. The natural Travertine blocks of stone are usually 9x18 inches, approximately, and so plastic paint is usually marked off in blocks of that size or nearly that size, depending upon how it works out after dividing the width of the wall up into an even number of blocks and half blocks, or quarter blocks. Run the horizontal lines first (Figure 30) and nine inches apart. For marking these lines it is best to have a straightedge which may be made of any straightpiece of wood — a doorstop makes a good one. Drive two four-penny finishing nails into this straightedge which is a yard or so long and let the nails come through the wood about  $\frac{1}{4}$  inch. Then when you set the straightedge on the soft RUFKOTE finish it will not damage the surface — the nailholes will not matter. Mark off the location of the horizontal lines with a rule, nine inches apart and then trace them with the straightedge using the square end of a small three-cornered saw file, a small screwdriver or, better yet, the special tool pictured in Figure 16. The shoulders on this tool smooths the edges of the lines as you go. Let the finish dry over night or longer and then sandpaper off the rough edges along the line markings and elsewhere if any. Brush off the dust and you are ready to apply the size and glaze or stain coat to finish.

Another good way to locate your horizontal lines is to mark off the wall in each corner with a rule, making a mark every 9 inches up or  $9\frac{1}{4}$  or  $8\frac{3}{4}$ , whichever divides the wall into an even number of blocks. Then take a chalkline, chalk it well, have someone hold one end on the marks in the corner and you hold the other end. Snap the line when taut and the chalkline will trace the location of each horizontal line as you go. Then it will be easy to go over the chalk line with the straightedge and lining tool.

Having the surface all textured and lined the next step is to apply the glaze stain when the surface is completely dry. This glaze coat is mixed by adding to RUFKOTE Wall Glaze a small amount of raw umber ground in oil or in dry form. Mix it thin, brush it all over the surface, let it set a few minutes and then with a wad of cloth wipe the surface. This will remove the stain from all of the surface except the pockets or pits which should remain quite dark in color. The job is now finished.

There is another method which is sometimes used for producing Travertine. The method just described is followed up to and including the stippling of the RUFKOTE with wall stippling brush. Then some dry white silica sand, called Ottawa sand in some sections and by other names, is used to put the color on the surface. Any clean white sand that is dry and uniform from screening as not to be too fine will do. Dry color, raw umber or a mixture of raw umber and burnt umber are the





*Spanish Palm Finish*







colors mixed to darken the sand. This mixture is blown on to the wet stippled RUFKOTE in horizontal streaks. Figure 22 shows the application of sand color with bellows. Then the surface is immediately smoothed with the celluloid triangle or long spatula knife as described. After that it is lined off into blocks as described and allowed to dry. After sanding the rough edges of the lines the job is finished. No glaze coat is needed. The first method described makes the best representation of Travertine.

One point to be carefully watched in using either of these methods is that of stippling at just the right time. If the stippling is done too soon the pockets are apt to be too large and if done too late they will be too small.

Another material which can be used in place of the sand is smalts of dark brown color. Such material is much used by sign painters and works well but is more expensive. Not much is needed for an average room, however. A coat of liquid wax is sometimes brushed on and polished a little with a cloth to give a dull lustre.

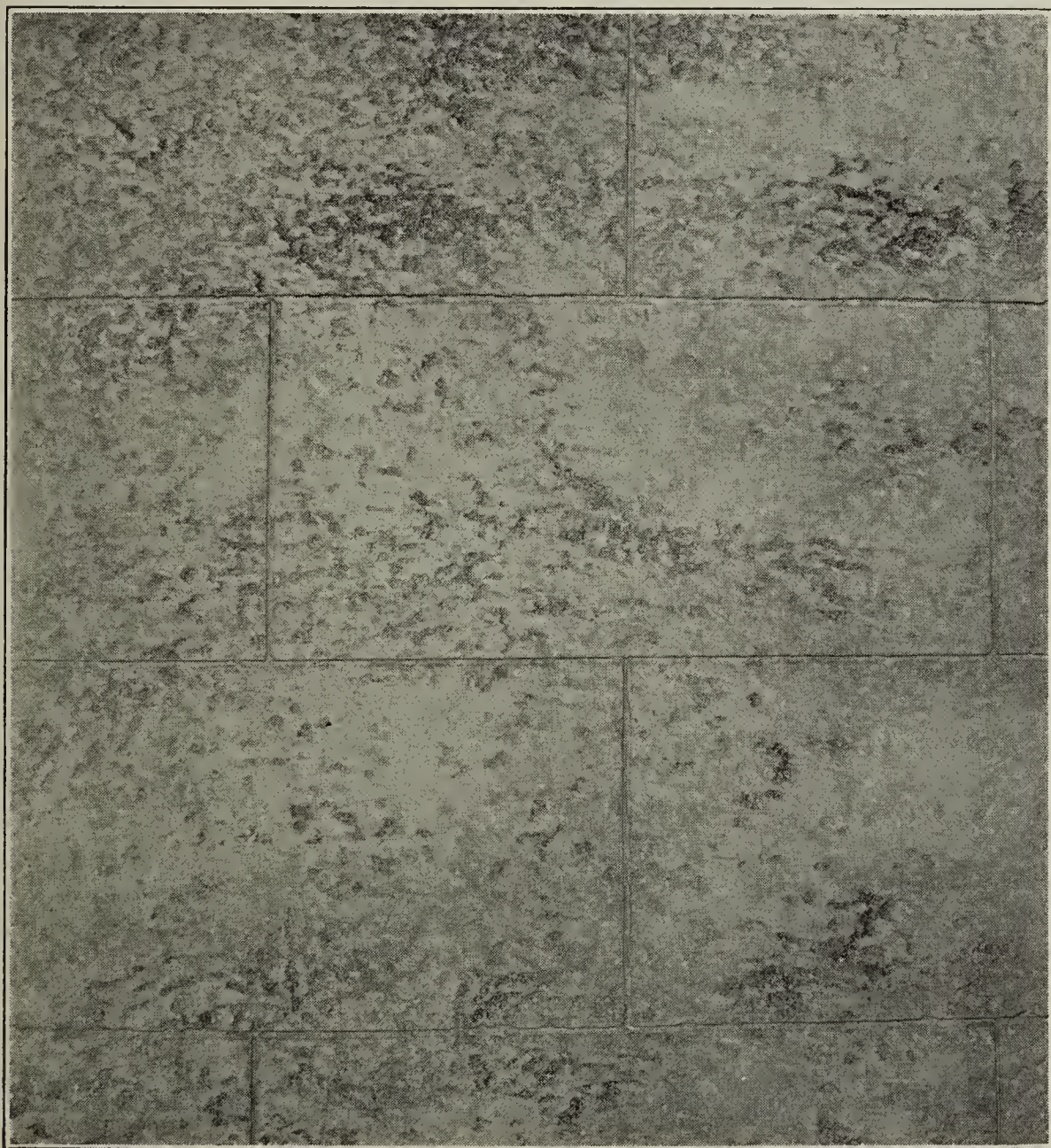


FIG. 29.

*Roman Travertine*



## *French Caen Stone*

### TOOLS NEEDED

Dutch Calcimine Brush  
Wall Stippling Brush  
Straightedge  
Chalkline  
Marker Tool

### MATERIALS NEEDED

RUFKOTE Plastic Stone  
Raw Sienna, Dry

Caen is the name of a city in northwestern France and it is an old one, dating back to before the ninth century. There are great quarries near this city from which limestone of a creamy white color has been taken for building purposes for hundreds of years. Much of it has been exported. Many English churches and other buildings as early as the fifteenth century were constructed of French Caen stone. A cement is made from this same stone and with it artificial Caen stone blocks are made. They are about 9 inches high and 18 inches wide. In walls they are set very close together and cemented. The artificial stone is much used today.

RUFKOTE makes very good duplications of Caen stone finish and by a very simple handling. It is mixed to a light cream color with raw sienna and then applied in a fairly thin coating, about one-eighth of an inch thick. This coating should be allowed to set a little longer than usual and is then stippled as soon as it has set enough so that it is not sticky. Stippling after RUFKOTE has become a little stiff makes the fine character of texture which matches the natural Caen stone closely.

After a few hours the texture is lined off in exactly the same manner as was described for Travertine. Note Figure 30. When the RUFKOTE is dry, smooth down the edges of the lines with sandpaper, dust off and the job is done.

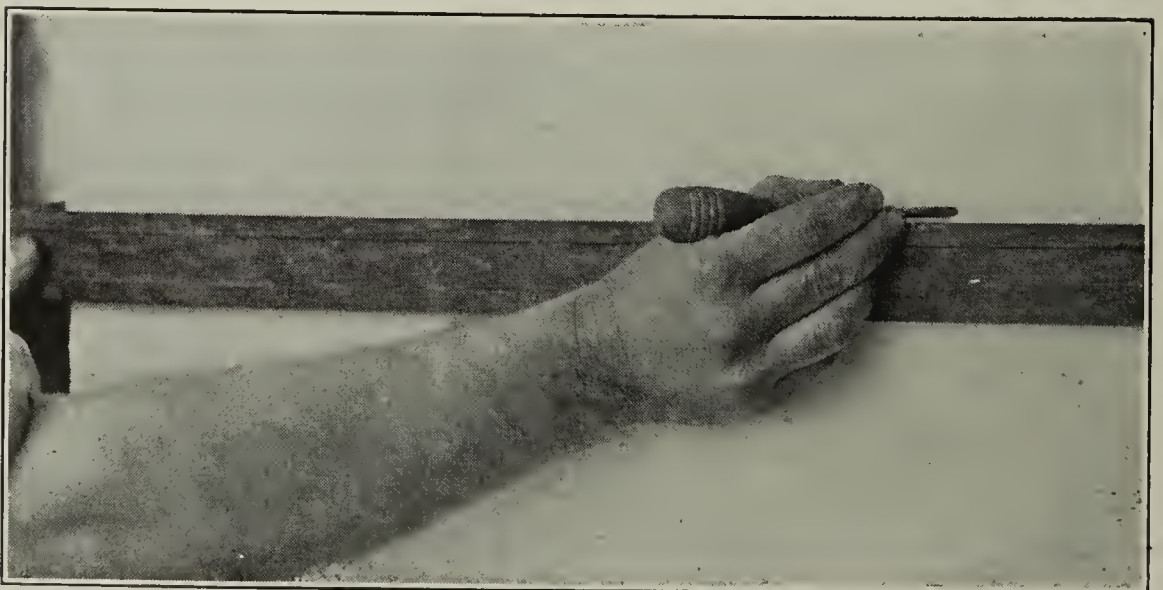


FIG. 30.



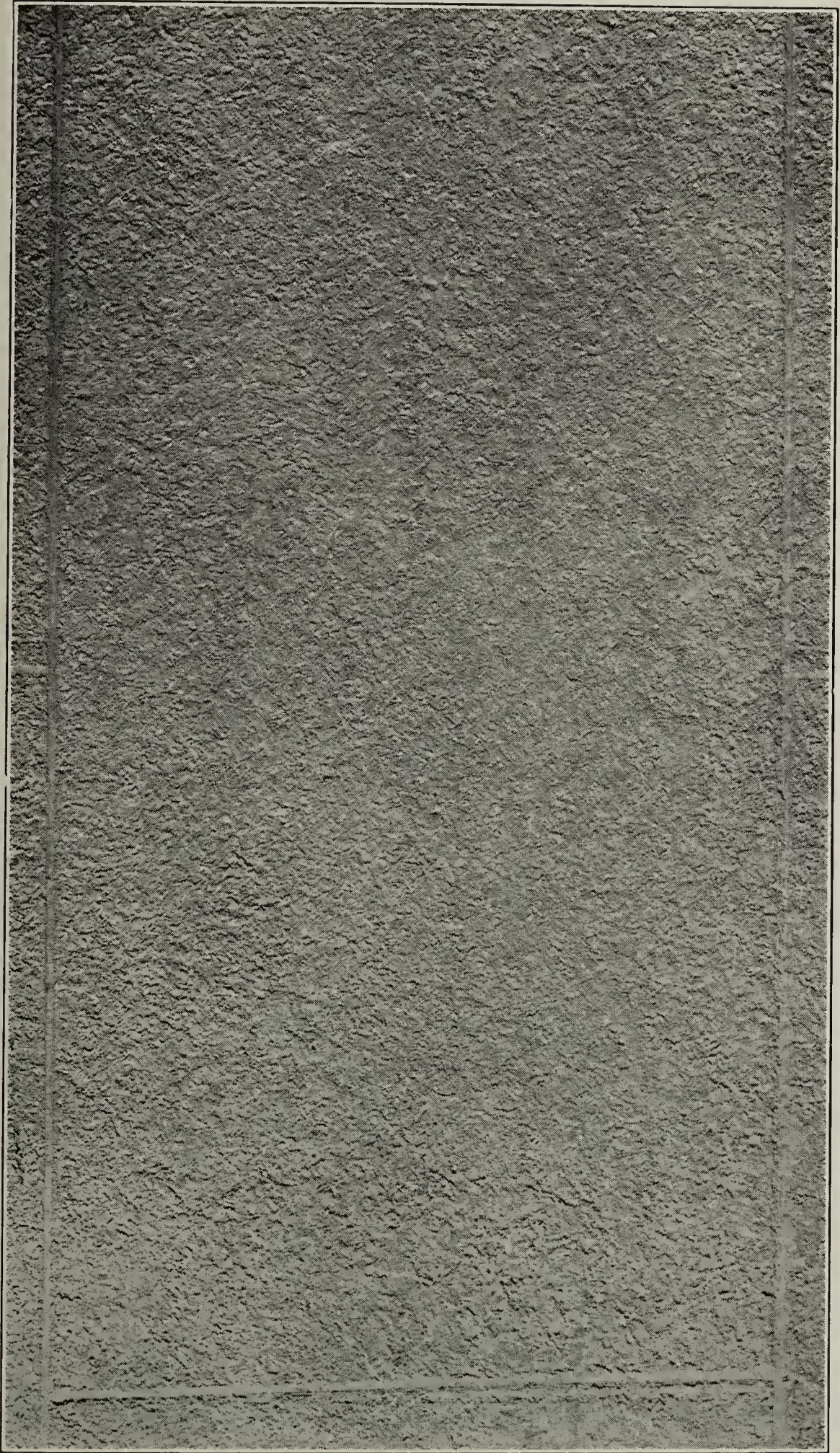


FIG. 31. *French Caen Stone.*



## *Italian Effect*

### TOOLS NEEDED

Dutch Calcimine Brush  
Wall Stippling Brush

### MATERIALS NEEDED

RUFKOTE Plastic Stone  
Tinting Colors, Dry  
Glue Size  
Color for Glazing, Oil or Dry

In this moderately rough texture we have one which can be done quickly and about as little experience and skill are required as can be imagined. It is a very attractive texture for many types of rooms, large and moderately large. It finishes up beautifully by applying the RUFKOTE in its natural white and when dry applying a glaze stain coat and wiping.

To produce this broad brush stipple apply the RUFKOTE about one-eighth inch thick, or thicker for a more rugged texture. Distribute the material fairly well over the surface and then immediately stipple by pounding lightly with the wall stippling brush. That will rough-up the RUFKOTE generally. Next use the stippling brush immediately in broad semi-circular sweeps from six to ten inches at a stroke. Make some strokes over-hand, some under-hand and some in all directions at random. Do not brush the entire surface, but allow some of the very rough stippled texture to protrude between the broad brush sweeps at the ends of the strokes.

Allow the texture to dry, give a coat of glue size and finish with RUFKOTE Wall Glaze colored to suit using one or more colors, blending and wiping.

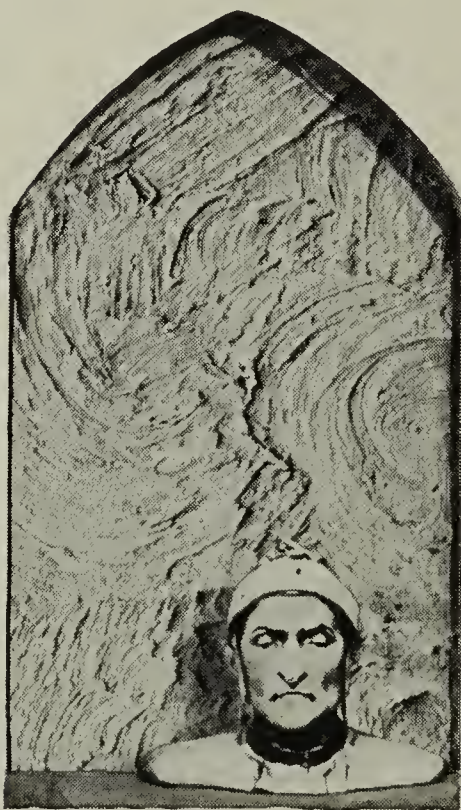


FIG. 32.



## *Moderately Rough Textures*

For Average Living Rooms, Dining Rooms and Halls in Homes. For Theatres, Public Halls, Restaurants and Business Buildings.

The number of textures which fall within this group is very large and only a few interesting examples can be shown within the space at hand. These are such as are not too large in pattern, too deep and massive of texture to be suitable for rooms which are not larger than average and which have architectural trim of moderate proportions and scale. Practically all of these textures are capable of being handled in an unlimited number of color combinations in addition to those named here for purposes of illustrating the working methods employed.

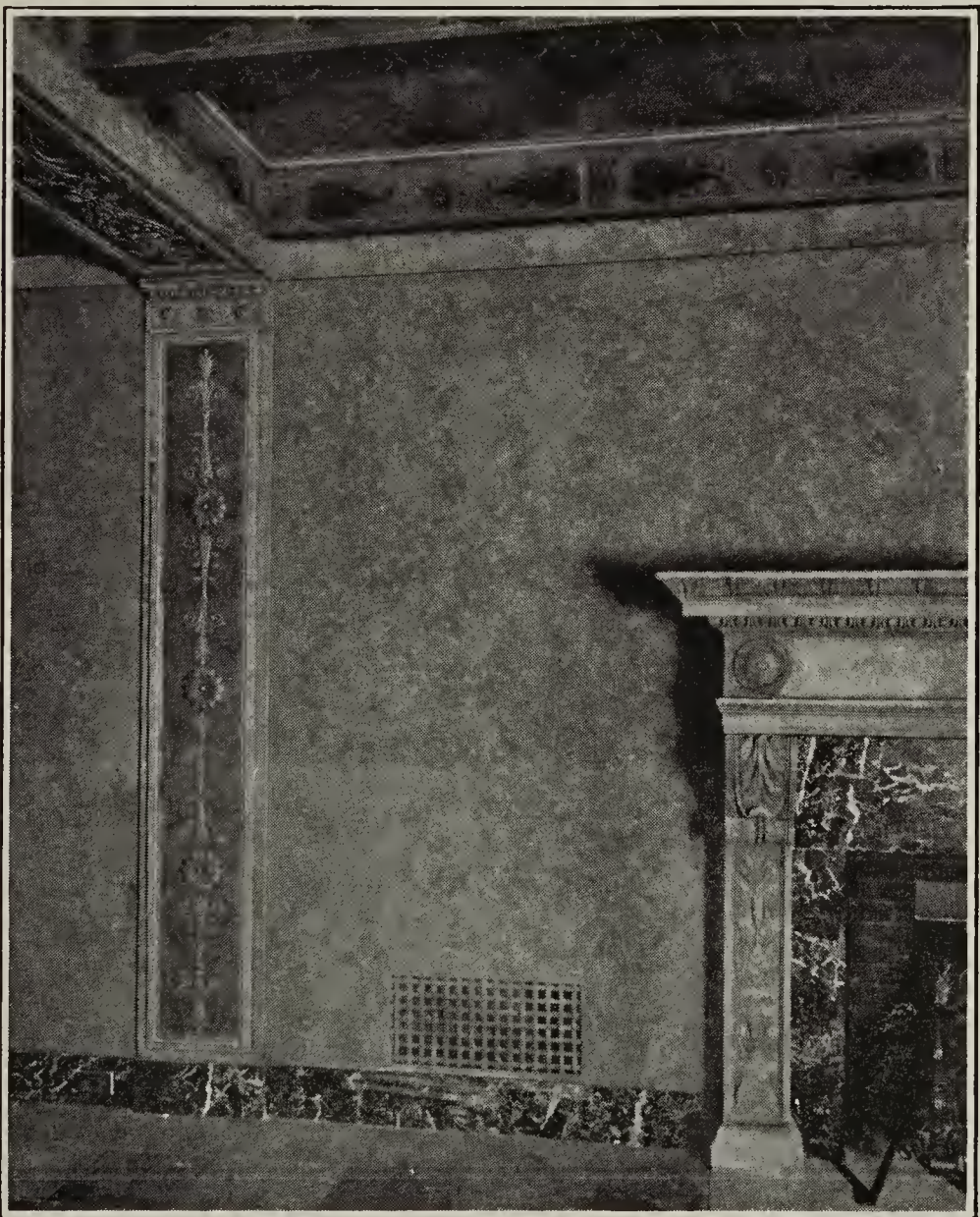


FIG 33.

*Rufkote used with plaster relief ornament*



## *Foliage Texture*

### TOOLS NEEDED

Dutch Calcimine Brush  
Wood Pickle Spoon

### MATERIALS NEEDED

RUFKOTE Plastic Stone  
Tinting Colors

This pattern resembles clusters of leaves and while fairly regular in general effect the movement is irregular and has in it no hint of mechanical repetition.

The first operation is the application of RUFKOTE mixed as per directions and tinted any color wanted, preferably the very light hues. The RUFKOTE should be spread on about one-quarter inch thick and after roughly distributing it over the surface to gain good contact with the wall take a wood pickle spoon and beginning at the top of the wall, move it in a circular fashion over the surface. Do not produce a succession of circles, but rather, after a half or quarter revolution of the tool, lift it and start again nearby, ploughing and piling up the material in ridges of interesting formation. Do not get the circles lined up in any continuous direction.

After texturing the finish is complete, but may be further protected as described on page 33. It has a variable color impression because of the shadows cast by the projections. Of course, a still different effect can be gained over white RUFKOTE by using a glaze stain over the surface when dry.



FIG. 34.



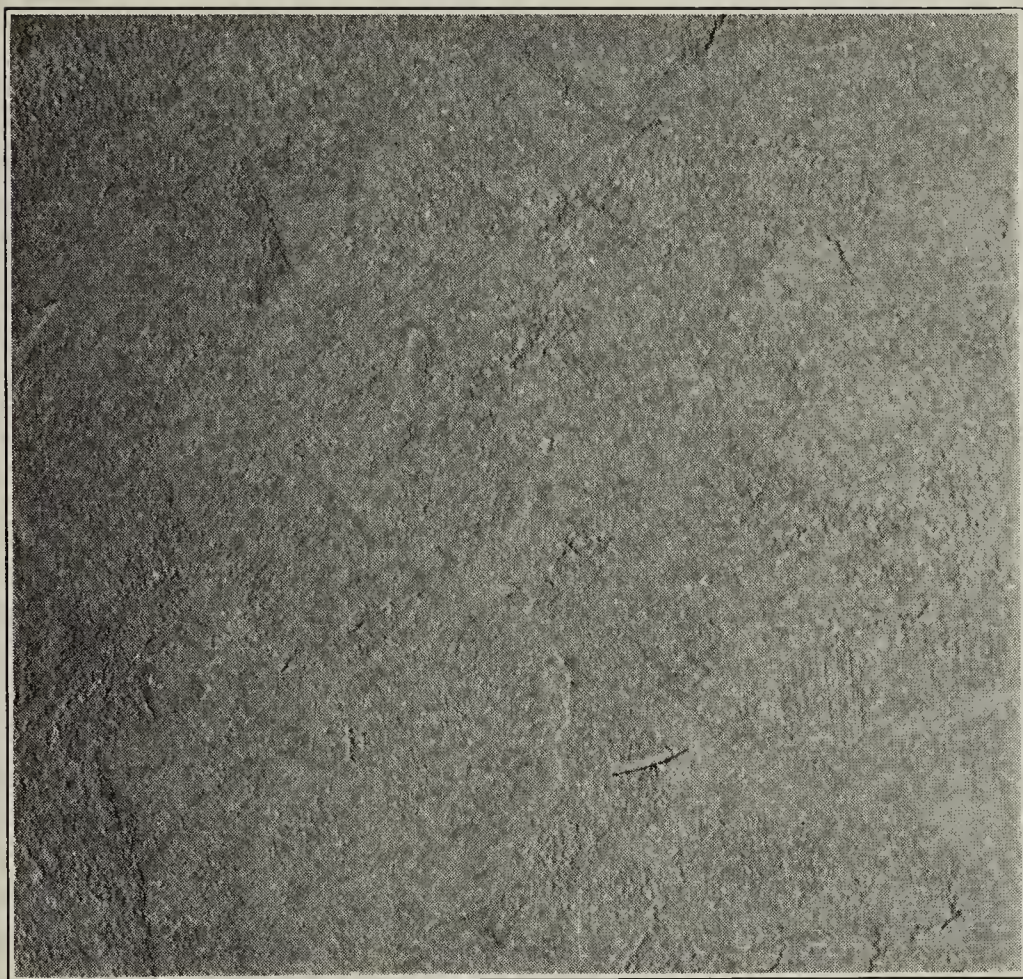


FIG. 35.

### *French Effect*

#### TOOLS NEEDED

Dutch Calcimine Brush, or  
Flat Wall Brush  
Long Spatula Knife

#### MATERIALS NEEDED

RUFKOTE Plastic Stone  
Tinting Colors, Dry  
Glue Size  
Glaze Colors, Dry or Oil  
RUFKOTE Wall Glaze

This rather simple and quiet texture has a very old history and has been used by many peoples. It is the texture which naturally results from the application of plaster, stucco or plastic paint and a rather crude smoothing operation. Centuries back it was as smooth a finish as could be made. It fits many types of architecture and small rooms as well as large.

To gain this texture apply RUFKOTE with a brush as usual and after brushing it out well into contact with the surface apply more with a brush or steel trowel. Then after the coating has set a little, smooth it up as best you can with the long knife spatula or steel trowel, working the tool in all directions.

As to coloring, this finish may simply be colored by tinting the RUFKOTE before application, considering the job finished after smoothing it off. Or, a two-tone coloring may be applied by the use of a glaze coat, using RUFKOTE Wall Glaze as per Chapter VII.



## *The Cross-Hatch Pattern*

### TOOLS NEEDED

Dutch Calcimine Brush, or  
Flat Wall Brush

### MATERIALS NEEDED

RUFKOTE Plastic Stone  
Tinting Colors

An unusual and rather subtle pattern which is one of the easiest and quickest of all to apply. Simple color effects are done merely by tinting the RUFKOTE, while more colorful finishes result from applying a ground coat of one of the bronze colors and then glazing over with a transparent glaze stain as per Chapter VII.

To execute this texture apply the RUFKOTE about one-eighth of an inch thick, distribute it well and brush it firmly into contact with the surface. Now, if a small pattern is wanted with blocks about four inches square take a four-inch flat wall brush and, starting in the upper left hand corner of the wall, draw the brush down through the wet RUFKOTE about four inches. Lift the brush and draw it in a horizontal manner, making a block four inches wide right next to the first block made. The third block should be made next to the second on the right, drawing the brush from the top down. Repeat these alternate strokes of the brush all the way across the wall. Then start the second row of blocks with a horizontal stroke and follow up with alternate horizontal and vertical strokes as used in the first row. No rule or chalk lines are needed after a little practise. It is not desirable to have the blocks too accurately square and by using the width of the brush, as a rule the tops, bottoms and sides of the blocks can be kept pretty well in line. The edges of the blocks want to be only fairly well defined, not sharp and clean-cut. Then the texture will have a freedom and artistic effect, as the pattern and coloring appear differently when looking at it from different angles depending upon how the light strikes it. For a protecting coat over the finish see page 33.







*Italian Effect*







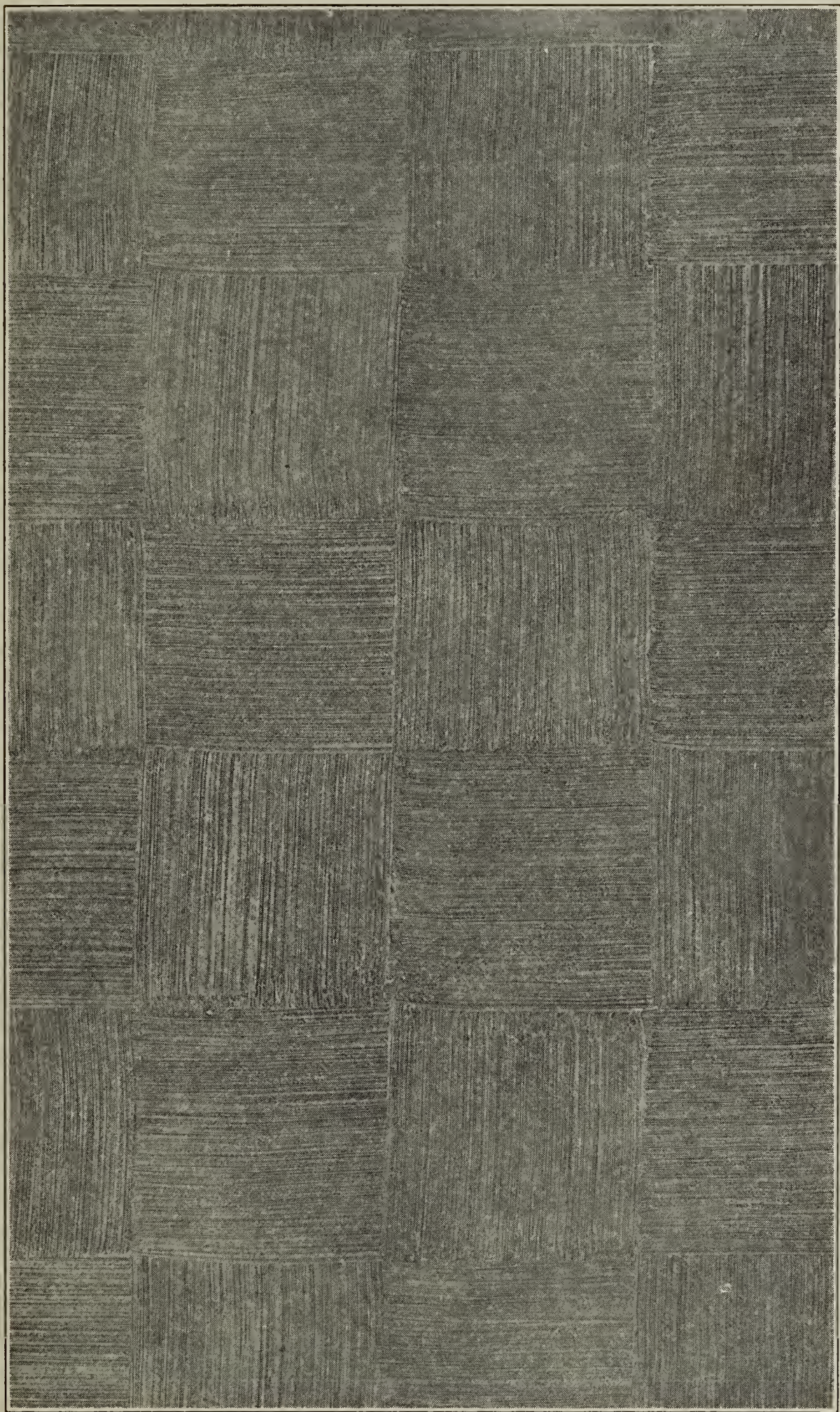


FIG. 36.

*The Cross-Hatch Pattern*



## *The Square Trowel Texture*

### TOOLS NEEDED

Square Steel Plasterers' Trowel  
Calimine Brush, or  
Flat Wall Brush  
RUFKOTE Wall Glaze

### MATERIALS NEEDED

RUFKOTE Plastic Stone  
Tinting Colors  
Glazing Colors, Dry or Oil

Unusually interesting textures are these, having many color tones. They are suitable for moderate sized rooms, even small rooms and are not at all difficult to produce.

Referring to Figure 37, the first operation is to apply RUFKOTE thin with a brush to gain good contact with the surface and then while this first coat is wet apply more material with the square steel trowel. Mix the RUFKOTE in the regular way of thick consistency. Have a brush in the pot and transfer the RUFKOTE with it to the trowel, or better yet, dump the RUFKOTE on a square board with a handle on the bottom like a plasterer's hawk. Then it is much easier to pick up and transfer the RUFKOTE to the surface just as plaster is handled. Spread it on the surface with the trowel and rub it out just enough with one stroke to cover the surface. Don't try to smooth it up, but let the ridges made by the trowel at the end of the strokes remain. Trowel in all directions, one load at a time and let the surface alone until dry. This troweled coat may be colored with oil or dry tinting colors to gain the final color wanted, or it may be applied in the white with the idea of applying a glaze stain coat when the RUFKOTE is dry. See Chapter VII for instruction about this glaze stain coat for two-tone effects. The wall shown by Figure 37 was done by tinting the RUFKOTE slightly with raw sienna to produce an ivory color. When dry a water glaze stain was applied to gain a soft, light olive green. Colors used for the glaze were dry chrome green, raw sienna, whiting and glue size. It was applied, allowed to set a little and wiped with a cloth. For waterproofing this finish see page 33.





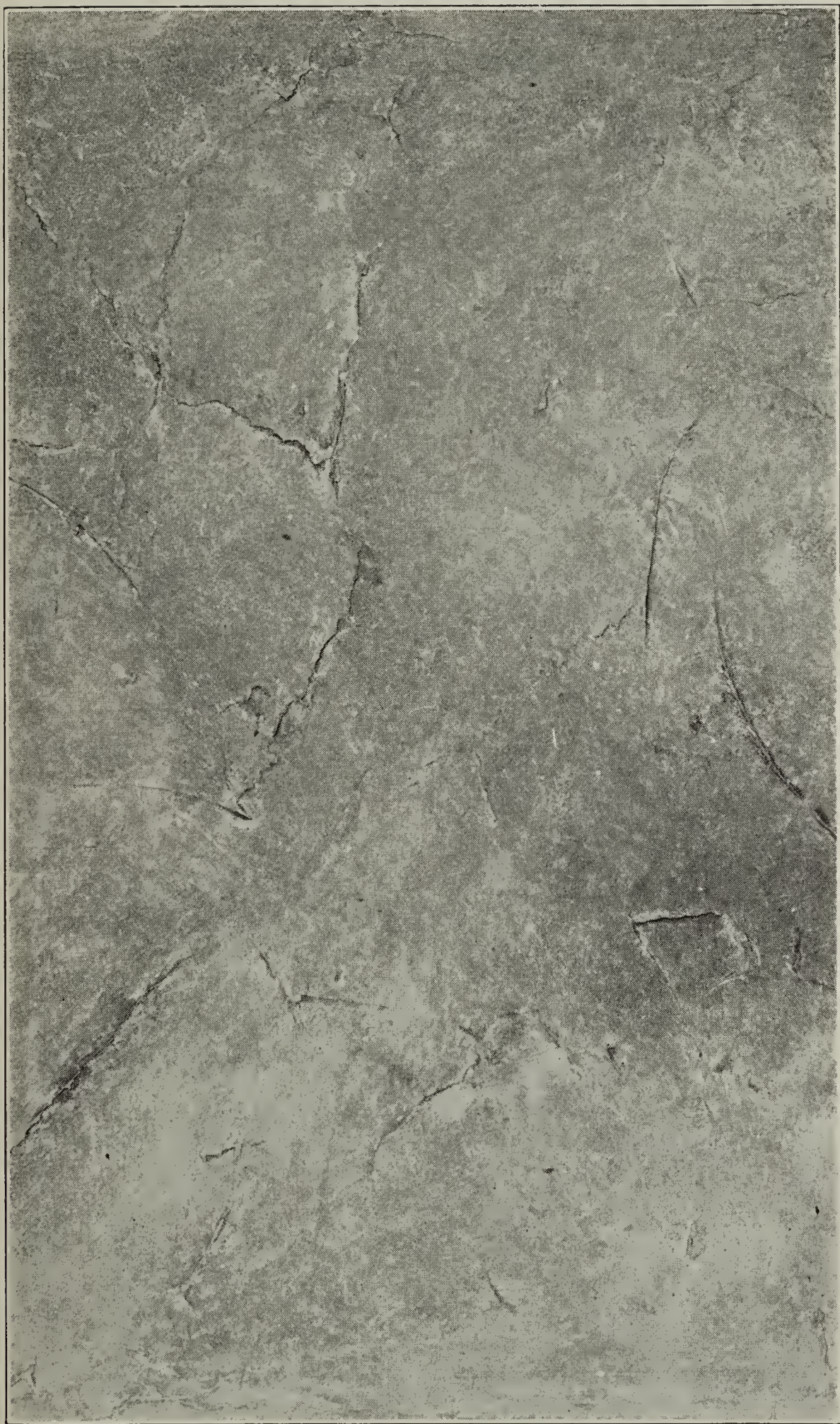


FIG. 37.

*The Square Trowel Texture*



## *Old English Finish*

### TOOLS NEEDED

Dutch Calcimine Brush, or  
Flat Wall Brush  
Bricklayer's Trowel  
RUFKOTE Wall Glaze

### MATERIAL NEEDED

RUFKOTE Plastic Paint  
Tinting Colors  
Glaze Colors, Dry or Oil

A fascinating texture which appears rather bold and rugged, yet actually is quite smooth and can be wiped down to clean. The figure may be made large or small by varying the trowel sized used. A suitable texture for living rooms, club rooms, theatres, hotels and other public rooms.

The first coat should be the application of RUFKOTE with a brush, forcing it well into contact with the surface. Then apply more to a depth of about one-quarter inch or a little less. While wet take a pointed bricklayers' steel trowel and just smooth up the surface by troweling in all directions.

The texture should then be allowed to dry and a finishing coat of glaze color should be applied as per Chapter VII. While the glaze color is wet wipe it off to remove the color from the high spots.



FIG. 38.





FIG. 39.

### *Sponge Pattern*

#### TOOLS NEEDED

Dutch Calcimine Brush, or  
Flat Wall Brush  
Large Sheepswool Sponge

#### MATERIALS NEEDED

RUFKOTE Plastic Paint  
Tinting Colors  
Glazing Colors, Dry or Oil

A simple and easy texture to produce and one which fits in many places. The pattern is not too large for moderate sized rooms. This texture finishes up very nicely for dado wall treatment below chair and plate rails. It is so varied and interesting that when given a ground coat of bronze, aluminum, gold, copper or mixtures of these colors, and glazed over with a stain it has considerable appeal.

The first operation is to apply the RUFKOTE with a brush and distribute it well over the surface, making sure to force it well into contact. While wet take an ordinary large sheepswool sponge and after clipping off any real sharp points with scissors proceed to stipple the wet RUFKOTE all over. It is well to change the position of the sponge in the hand often to vary the texture and avoid any mechanical repetition of pattern. The sponge should be soaked in water before the job is started. Wash it out often as the job progresses, so it will not become overloaded and change the pattern as you go.

When the texture is dry it may be sandpapered with No.  $\frac{1}{2}$  sandpaper to smooth up the larger areas. Then it may be glazed as it is, or may well be given the coat of bronze mentioned, after which the glaze stain coat is applied as per Chapter VII.



## Colonial Type

### TOOLS NEEDED

Dutch Calcimine Brush, or  
Flat Wall Brush  
Wall Stipple Brush

### MATERIALS NEEDED

RUFKOTE Plastic Paint  
Tinting Colors  
RUFKOTE Wall Glaze  
Glaze Stain Colors

When rooms are small textures and patterns of small scale, obviously, are needed. Strong patterns, colorings and texture cause small rooms to appear smaller. For the same reason light colors are to be preferred to dark colors in small rooms.

This plain brush stipple texture also is one of the most suitable for ceilings no matter what the texture used on side walls may be.

In order to produce this texture mix up your RUFKOTE as usual and coat the surface about one-eighth inch deep or less, brushing the material out well to gain good contact with the surface. After distributing the RUFKOTE fairly evenly over the surface let it set a few minutes and then go over it with the stippling wall brush which is used like a hammer to pound the surface. The brush should never be used like other brushes when stippling; it should not be moved to one side or other while in contact with the surface, because that gives the texture a mussy appearance. Lift the brush clear of the surface for every stroke.

When RUFKOTE is stippled immediately after application and while it is sticky the texture is rather coarse. That effect is not so attractive as the texture produced after allowing the RUFKOTE to set a few minutes.

If the stippling is repeated after the first time over and after RUFKOTE has set more the result is a finer texture.

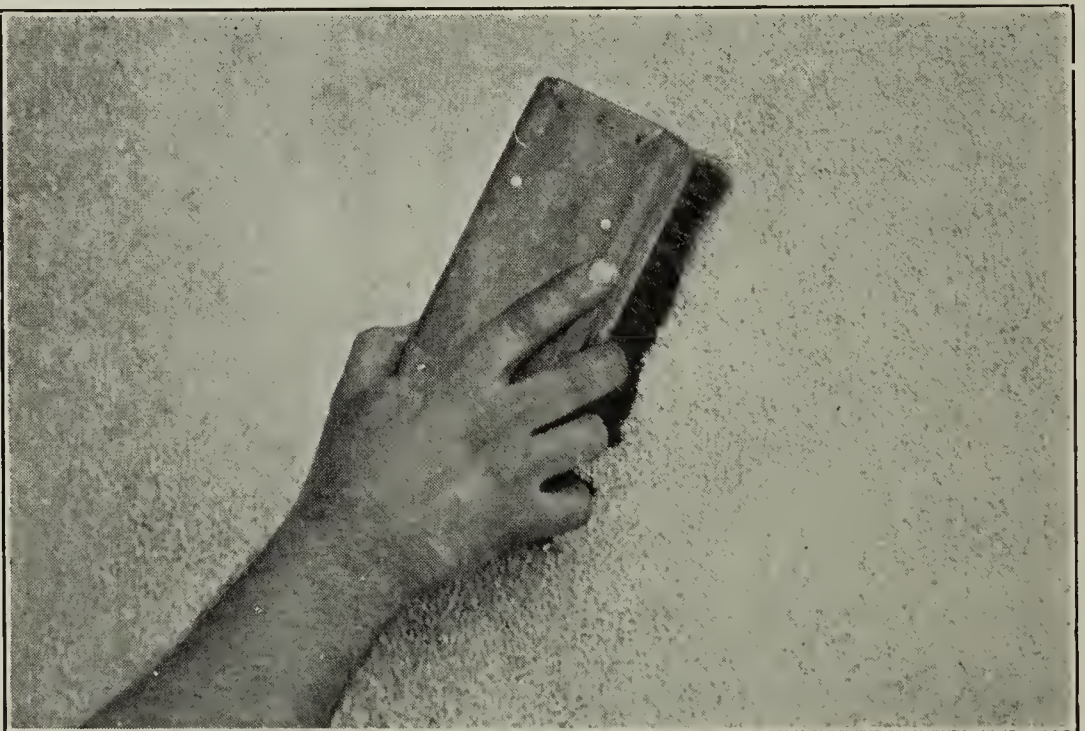


FIG. 40.

*The Stippling Wall Brush in Use*



## Smooth Marble Finishes

### TOOLS NEEDED

Dutch Calcimine Brush, or  
Flat Wall Brush  
Wall Stipple Brush  
Bellows Sander  
Long Spatula Knife

### MATERIALS NEEDED

RUFKOTE Plastic Paint  
Tinting Colors  
Varnish or Lacquer

Painted marble finishes have become quite popular for bath room walls, for dado wall areas, for panel centers and on many surfaces in business and public buildings. Very few decorators can produce first class marbling by this hand painted process which aims to make true copies of natural marble. With the method which follows anybody can do marble finishes which, while not pretending to be faithful reproductions, are very good representations of the general marble effects. These finishes have the advantage of being done far more quickly than other marble effects and whether or not they are called marbling they are very interesting representations of natural earth formations in rock. They are useful finishes for large columns, for walls below rails and for many other surfaces. The coloring may be any that suits the fancy or may follow natural rock hues.

The RUFKOTE is mixed as usual, and tinted to give the general tone wanted. It is brushed on to the surface about one-eighth of an inch thick and forced well into contact with the surface by brushing. Next it is stippled with the wall stippling brush to distribute the material more evenly and gives a rough texture to receive the next color application. Immediately after stippling and while the RUFKOTE is wet and sticky, apply clouds of dry color mixed with a little dry, white sand. Now take the long spatula knife, or a square steel plaster's trowel and smooth over the wet colored surface, working the tool in all directions. Proper handling will make the coating as smooth as marble and then it is allowed to dry hard. Any tool marks or rough areas can be rubbed smooth with No. 00 sandpaper or steel wool when the surface is hard dry.

Finish with a glue size and two or three coats of floor or cabinet varnish or clear lacquer. Rub with steel wool or pumice and water for marble finish.





## *Verticle Stripe Textures*

### TOOLS NEEDED

Dutch Calcimine Brush, or  
Flat Wall Brush  
Wood Pickle Fork  
Hair Comb or Brush

### MATERIALS NEEDED

RUFKOTE Plastic Stone  
Tinting Colors  
Glaze Stain, Dry or  
Oil Colors  
RUFKOTE Wall Glaze

Rooms having low ceilings often are effectively decorated with textures which have a vertical stripe pattern. Also large rooms with high ceilings are sometimes attractively decorated with this type of texture. The stripe textures are very easy to produce and may be done in white RUFKOTE and glaze stained and wiped for a two-tone effect. The vertical stripe textures apparently increase the height of the ceiling.

Figure 42 shows a vertical stripe texture of rugged nature which was produced by coating the wall fairly evenly with about one-quarter inch thickness of RUFKOTE. Then after the coating had set a few minutes an ordinary wood pickle spoon was used to produce the vertical lines by drawing it through the soft RUFKOTE alternately, first from the top down and then from the bottom up on the next stretch. If you make all the stripes working from the top down you will drag too much material from the surface and it will accumulate at the bottom of the wall. The up strokes return some of it and distribute it more evenly over the surface.

Figure 41 shows another vertical stripe texture accomplished with a steel wire tooth hair brush. The illustration shows the

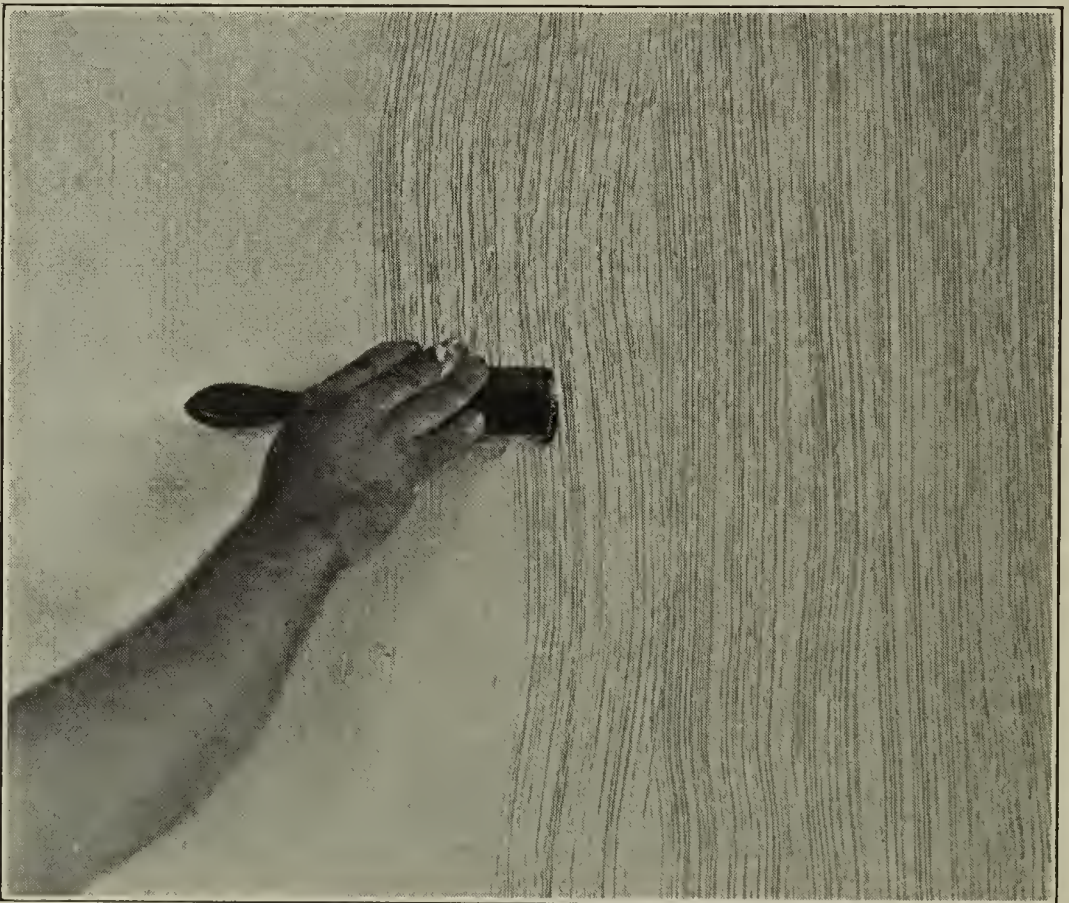


FIG. 41. *The Wire Hair Brush in Action*





Colonial Type









FIG. 42.

*Vertical Stripe Texture*



brush in action. It should be drawn from the top of the wall down for the first stretch and from the bottom up for the second, then alternate. Clean the brush out after each stroke so the texture will be uniform over the whole surface.

Slightly different vertical stripe textures are produced using other tools such as a hair comb or steel wire cleaning brush.

### *Holland Wall Texture*

TOOLS NEEDED

Square Steel Trowel  
Sand Paper  
Calcimine Brush

MATERIALS NEEDED

RUFKOTE Plastic Stone  
Tinting Colors  
Glaze Stain Colors  
RUFKOTE Wall Glaze

The texture shown in these photographs is commonly called Dutch or Holland, although it was used by other peoples and is not greatly different from similar textures done with the same tools. The chief difference is that after finishing the texture and glazing it this finish is sandpapered with No. 1 paper on a block of wood and that cuts through the glaze color, revealing the white or light ivory ground color of the RUFKOTE as irregular light lines noted in Figure 43. Figure 44 shows this texture used on both side walls and ceiling of an average home.

This texture was done over smooth plaster walls. A square steel trowel was used to apply the plastic, moving it in all direc-

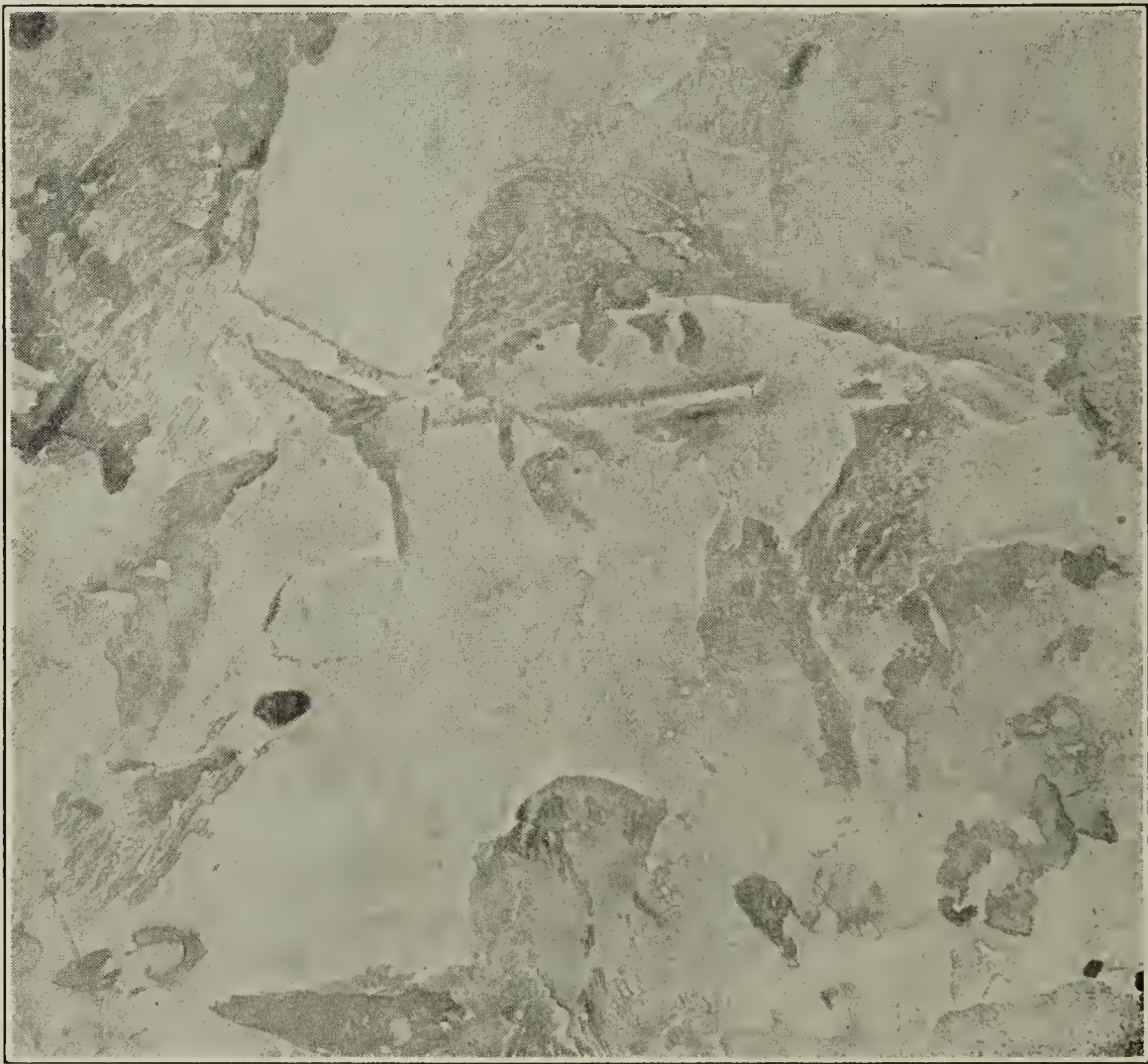


FIG. 43.



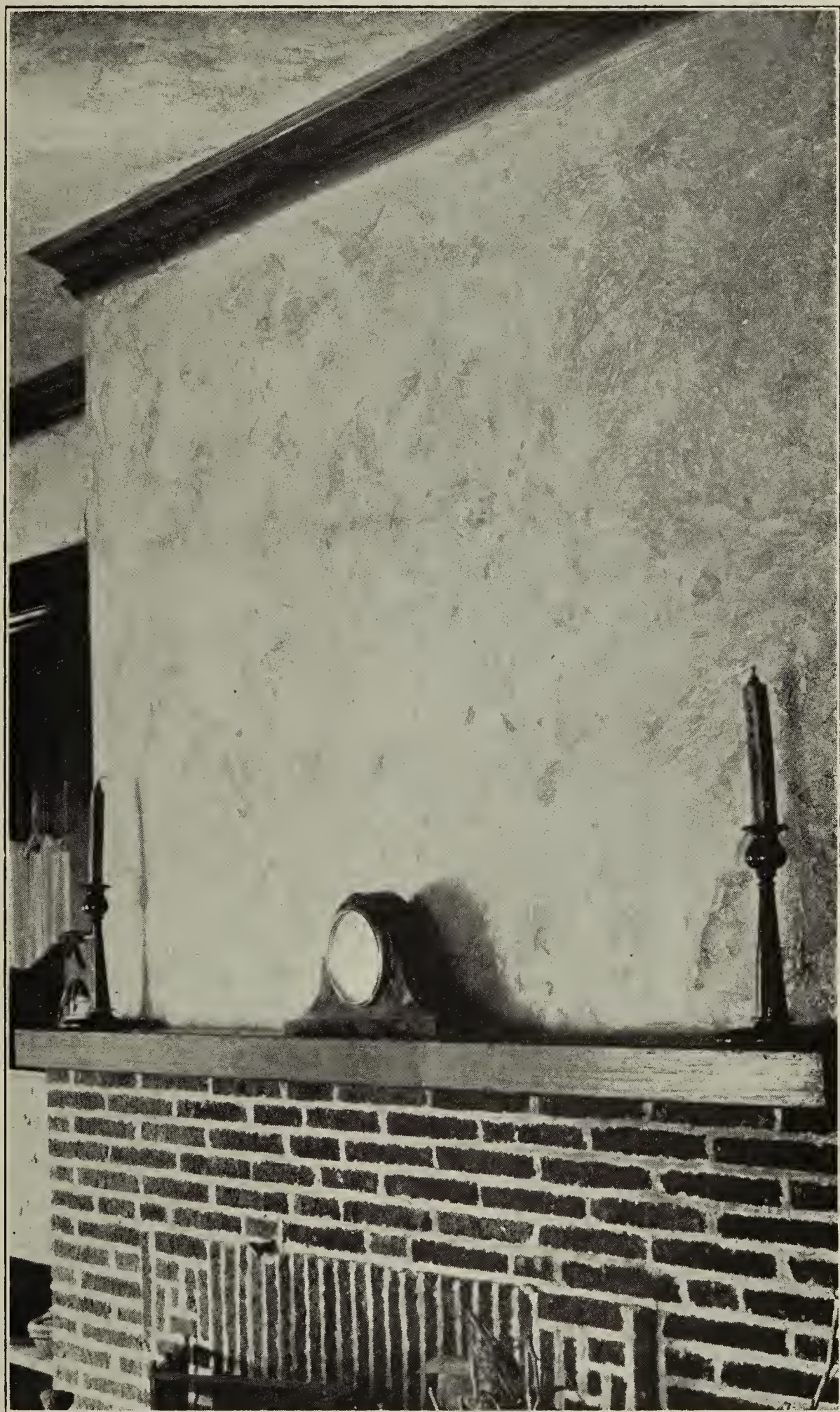


FIG. 44.

*A Room in Holland Wall Texture*



tions and making no attempt to produce a smooth, level surface. When dry a glaze stain was applied, of the water type using raw umber, whiting and glue size as per Chapter VII.

The wood trim in this room is gumwood stained in walnut brown and the fireplace is made of tapestry, wire-cut brick which are not as thick as standard and are in the browns, dull reds and dull yellows.

### *Ceiling Textures and Colorings*

As a rule ceilings are done in simple, fine textures and the texture called Plain Brush Stipple, (Figure 40), serves as appropriate for use with all wall textures. Where this is used the RUFKOTE is colored exactly the same for the ceiling as for the side walls and sometimes the ceiling is glazed with the same color as the walls. When a very light colored ceiling is wanted no glaze is used, or else the glaze color is wiped very much to remove most of it.

When the side wall textures are not very rough and rugged they are sometimes modified to smoother effects and used on the ceilings with the same colorings in lighter values.

### *Novelty Textures*

There are surfaces on walls of some buildings, such as panel centers within wood mouldings, which call for an unusual treatment away from the conventional and conservative. When

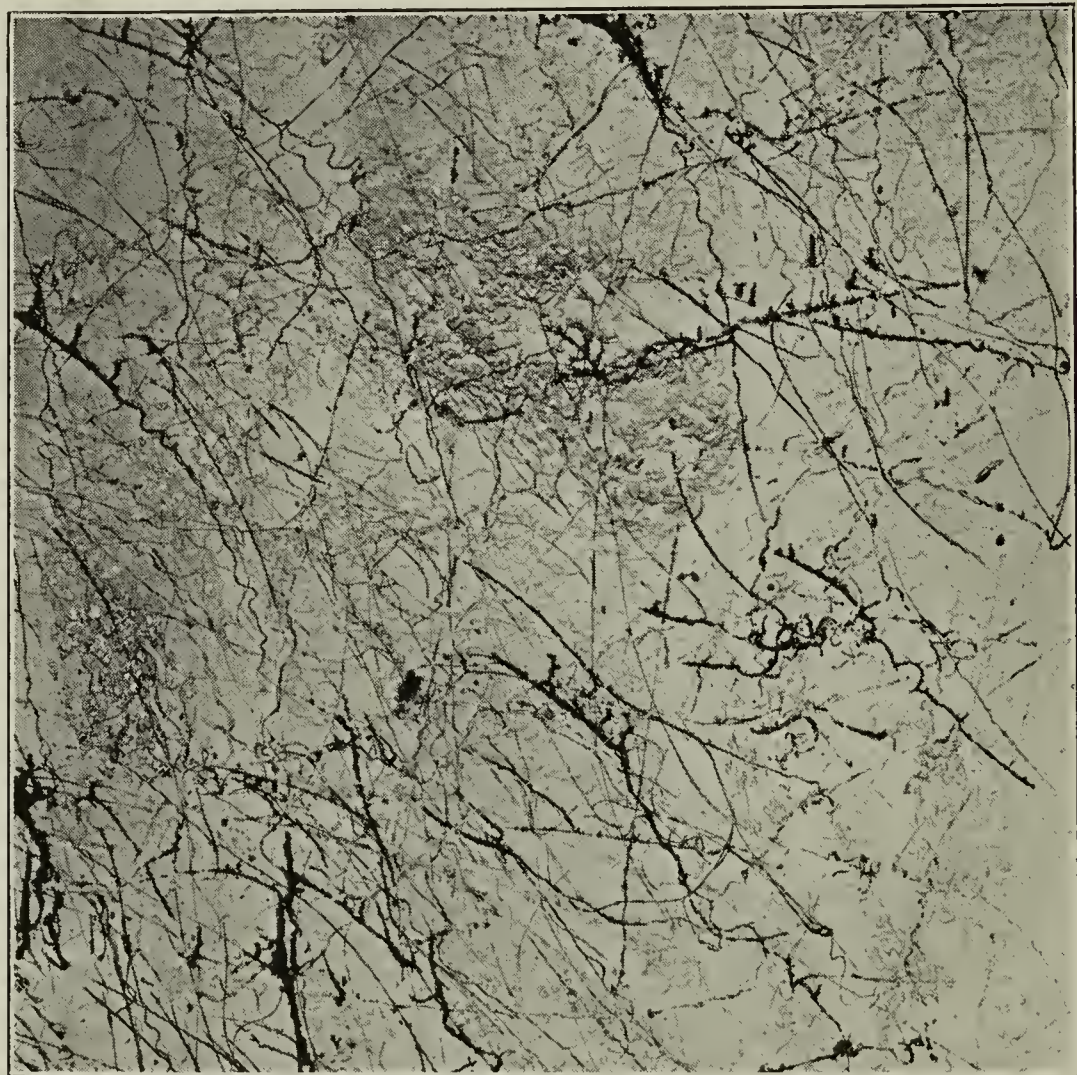


FIG. 45.



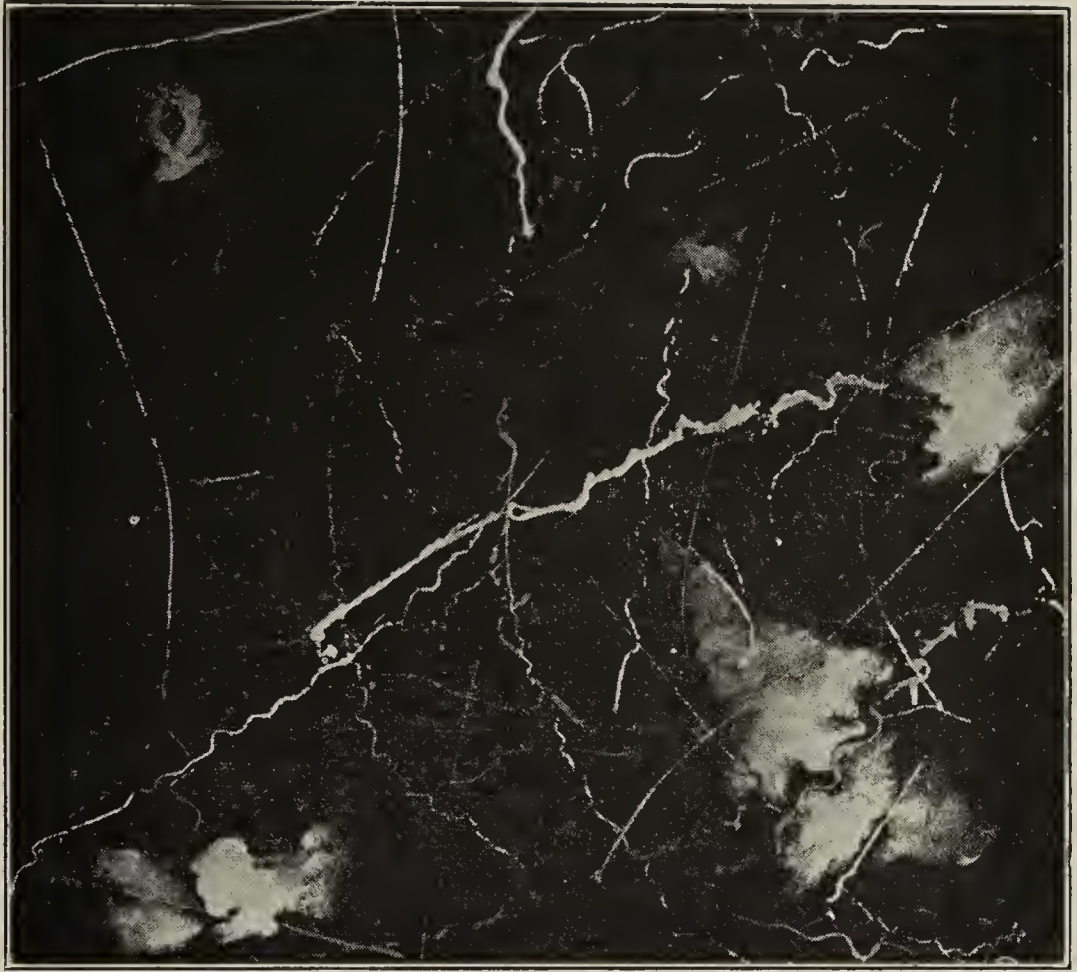


FIG. 46.

theatres, cafes, business shops and other places of amusement and business are to be decorated with an unusual style RUFKOTE offers finishes which are only limited in variety by the decorator's imagination. By various combinations of textures, tools, colors and methods of procedure fantastic and bizarre treatments are easily done. Following are a few suggestions. Many more are easily worked out. Figure 45. RUFKOTE in its white natural color is brushed on to the surface and while very wet is stippled to the roughest points possible with a wall stippling brush. While wet a little dry gold or colored bronze, or several colors, are blown on in clouds here and there. Next a smoothing tool such as a celluloid triangle, long spatula knife or steel trowel is used to smooth out part of the surface, leaving the balance rough and untouched. The texture is allowed to dry hard in this condition. To finish, then, mix up two or three colors, tinting colors ground in oil and mixed with varnish to brushing consistency. Take a piece of ordinary cotton string such as the grocery uses, dip it into color and whip it on to the surface here and there. Repeat with each color. The finish shown in Figure 45 is a strange combination of white, gold, vermilion and blue.

Figure 46. This job was done with a black background. RUFKOTE was mixed with dry Swedish black. It was brushed over the surface about one-eighth inch thick and then stippled with a wall stippling brush. After it had set a trifle a long blade spatula knife was used to make the surface as smooth as glass with no tool marks showing. Next colors were worked into the



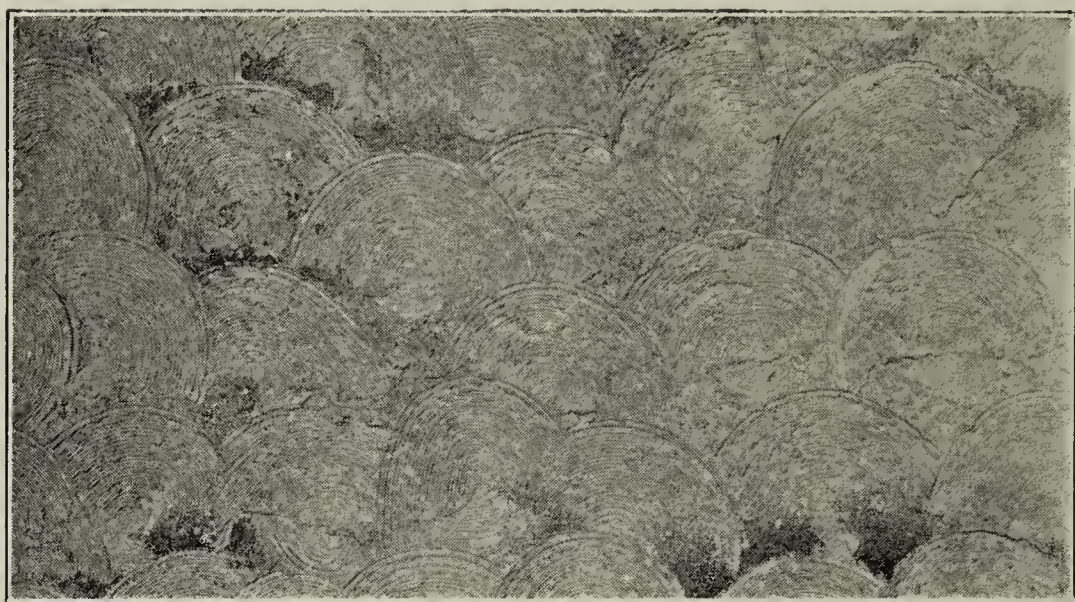


FIG. 47.

wet surface. A little white lead ground in oil, the thick paste, was daubed on here and there and the spatula knife was used to smooth it over a little and incorporate it into the black in a shaded manner, but not enough to mix the white with the black. A bit of aluminum bronze mixed with floor varnish was also daubed on. Next a little vermilion was applied with a brush in the same manner and smoothed over. The surface was allowed to dry in this condition. The next day some gold bronze was mixed up with a regular bronzing liquid, a piece of cotton string about 18 inches long was dipped into the bronze and lashed against the black surface like a whip. Thus the odd veins or streaks were made. A few streaks of vermilion were also lashed on in the same manner as the gold.

Figure 47. This finish was accomplished by brushing RUFKOTE over the surface to a depth of about one-eighth inch after it had been colored very lightly with raw sienna. The coating was stippled down evenly with a wall stippling brush. After that some live green sign painters' smalts, which is a colored material like beach sand, was blown on to the wet RUFKOTE. To finish a coarse rubber hair comb was used in a semi-circular manner over the entire surface, being careful to allow the small areas of smalts color to show through in unusual shapes. One end of the comb was pivoted while the other was made to swing around.

Figure 48. In this we find a finish which reminds one of the drooping Spanish moss on live oak trees of the South. It is an easy effect to gain. Brush your colored RUFKOTE on in the usual way, stipple it immediately with a wall stippling brush. Now take some dry color mixed with dry sand and blow it on to the wet RUFKOTE by placing it on a piece of cardboard. Blow it on in horizontal lines. After that take a long spatula knife or celluloid triangle or steel trowel and smooth the wet surface in places with a downward stroke.





FIG. 48.

*Spanish Moss Texture*



## CHAPTER VII

### *Glaze-Staining, Hightlighting, Bronzing, Starching, Bizing and Smut Coats, Polychrome*

THE ELEMENTS of greatest interest in wall decorations are variations in color and texture. Variation in texture alone produces variations in color with the aid of light and shadows cast by the relief texture. By simply coloring RUFKOTE with dry or oil ground colors you produce what is actually a one color tone finish, but the shadows give the effect of varying shades of that color.

Two-tone and multicolor effects are produced by putting a second and sometimes third and fourth color on top of the one color RUFKOTE texture. This second and other colors are transparent as a rule, but may be either transparent or opaque. These over-colors are applied after the RUFKOTE is dry and are called glaze colors or glaze stain coats.

When a RUFKOTE texture is dry it is quite porous. Any glaze color applied strikes in deeply and also accumulates in the recesses or crevices, thus causing darker effects. For some textures deep penetration is desirable and for some it is not, depending upon the color effects wanted.

One type of glaze-stain is that made by thinning ordinary tinting colors ground in oil with RUFKOTE Wall Glaze and applying like a thin stain. Another type which is much liked for its artistic, neutral values is made by mixing dry colors and dry whiting with water in which a little glue has been dissolved. About a pound of good white flake glue is covered with a little cold water and after soaking an hour or over night the glue has swelled considerably. It is then covered with hot water and stirred until dissolved. After that the dry color and whiting are added, mixed well and strained to break up the lumps. This water glaze stain is applied thin and freely. Prepared calcimine mixed very thin with water also makes a good glaze stain.

As a rule one glaze-stain color serves the purpose, but sometimes two or more colors are put on at the same time. Sometimes one color is put on, is wiped and allowed to dry and later a second glaze-color is applied to change the color values or correct the first color. Usually any type of glaze stain looks best by wiping with a cloth, dry or wet.

The water glazes work best when the surface is a bit porous, although they should be applied after the surface has been sized to uniform the suction. When used without a size the color strikes in and takes a deeper, darker shade in the very porous areas. It is not possible to wipe the color light enough to uniform





Holland Wall Texture







the glaze under such conditions. Also there are sometimes very hard, non-porous places in walls which do not take the color as deeply as the balance of the surface. Sizing before glazing is essential to overcome that condition, too. Water glazes do not work so well over oil painted surfaces as over RUFKOTE and sand finished plaster which have not had one or two coats of oil paint. The reason for this is that the water does not take hold or penetrate as it should on oil paint. Sometimes when the surface is only slightly oily the water stain can be made to take hold properly by adding a little vinegar to it. But, generally speaking, an oil glaze stain color should be used on any surface that has had oil paint ground coats put upon it.

### *Glaze Stain Formulas*

While it is hardly practical to write down formulas with definite quantities of colors and liquids for glaze staining RUFKOTE textured surfaces, some suggestions of colors and combinations commonly used may be helpful. Generally speaking the thinner the glaze stain is mixed the lighter will be the mottled tint produced. Glaze stained colors are also made much lighter by wiping with a cloth immediately after application. When the color cannot be made light enough by wiping with a dry cloth, wet the cloth with benzine or turpentine for oil glazes and with water for water glaze.

**BROWNS:** *Burnt umber* ground in oil or dry produces reddish browns of light or dark character according to the strength of the solution, meaning the amount of water in proportion to color in water glazes and the amount of benzine, turpentine or oil in other glazes.

*Raw umber*, ground in oil or dry produces greenish browns in the darker shades and neutral grays in the light tints, that is, when used thin.

*Van Dyke brown*, ground in oil or dry, makes glaze stains which are far richer and deeper than burnt umber, in the darker shades. In the thin form Van Dyke brown produces very interesting warm tans and grayish, neutral tints.

**YELLOW:** *Raw Sienna* is the most generally useful, being fairly bright, quite transparent in the better grades and absolutely fast to sunlight. It produces dark and light buffs.

*Chrome Yellow*. Strictly speaking the chrome yellows—medium, light or lemon and orange are not glaze colors, because they are opaque, not transparent, as glaze colors should be. However, they are used and when mixed thin and wiped well they are satisfactory glazes for small areas in decorations. They are too strong and harsh for large areas.

*Italian Pink*. An aniline tinted color which produces yellow glaze tints which are a bit more transparent than raw sienna



tints. Used only on small areas. Priced higher than the other yellows.

*Gamboge* is an artists' color which is made from a vegetable resin. In hue it is close to medium chrome yellow but it is transparent, unlike that color. It is not fast to strong light and it is not much used except occasionally on small surfaces.

*Yellow Lake*. This is a medium light yellow which shades from a neutral light hue to a slightly orange hue. It is made from quercitron bark as are Dutch Pink and Brown Pink. Not a permanent color in strong light as originally made. It fades too easily. When made from coal tar yellows it is a much more satisfactory color for glazing.

*Dutch Pink*. This is a peculiar olive yellow which is made from quercitron tree bark. It is not much used by painters except for coloring small ornamental surfaces. It has good transparency and pleasing color.

*Golden Ochre*. A rather indefinite color name but usually applies to mixtures of yellow ochre and raw sienna. Some colors sold under this name are transparent and some are not. Usually it is a fast color to light. Raw sienna can usually be used instead.

*Strontian Yellow*. A light, greenish yellow so near to the hue of light or lemon chrome yellow that the latter may be used instead. Strontian yellow, however, is more transparent. It is fairly fast to light and is a chromate of the metal strontium.

*Indian Yellow*. A fairly dark color which tends toward the tans and browns. Not much used except by artists and in a limited way by decorators for glazing small surfaces. Mixtures of other cheaper yellows serve better. Placed in the sun Indian yellow fades too readily.

*Zinc Yellow*. Called Buttercup Yellow. A bright, greenish hue similar to lemon chrome yellow made from lead. It is also called Zinc Chromate and is used in a limited way by artists and decorators on small surfaces. It is more expensive than lead yellows, lemon or light chrome yellow for instance, but is more transparent and thus better for glazing.

*Cadmium Yellow*. A bit redder than medium chrome yellow. Lemon yellow cadmium has somewhat of a warm tone but transmits an unusual amount of green staining strength when mixed with blue and it likewise makes strong and clear orange colors when mixed with red. The cadmium yellows are permanent and fast to light exposure. They are used by decorators and artists on furniture and pictorial surfaces. These colors are more expensive and less opaque than the lead chrome yellows.

GREENS: *Chrome Green*, light, medium and dark. These are the most important and most economical of this group of colors and they may be had in dry form as well as ground in oil. Used thin they are transparent enough for glaze stain coats



and when raw sienna is added they make beautiful olive shades. The chrome greens are not exactly fast when exposed to direct sunlight but they are permanent enough for all practical purposes on interior surfaces.

*Emerald Green* (Paris). This is a compound of copper and arsenic which is very poisonous. A vivid bluish green that has but little value in decorating except for occasional small surfaces. A more expensive color than the chrome greens. Fairly opaque and not very stable when mixed with other colors.

*Alizarin Green*. A coal tar base color which is very transparent and is used for glazing on small surfaces. It is permanent to light and more expensive by far than other greens.

*Green Lake*. A coal tar aniline color of good transparency and permanent enough for interior surfaces. Used only for small areas because of high cost.

*Malachite Green*. A dark, yellowish green used on small surfaces. Has little tinting strength mixed with white or other colors and it fades too readily in strong light to be of great use. It is especially fugitive in the presence of sulphur gas. A similar and more practical hue is mixed from emeraude green, zinc oxide and raw sienna and mixing the color that way it does not fade in strong light.

*Emeraude Green* (Viridian). This is one of the most permanent of greens to strong light. A light, bright green which is stable chemically in mixtures with other pigments. It is much the same color as chrome oxide green. Decidedly beautiful tints and shades of olive green are mixed from emeraude, raw sienna and zinc yellow. This green is much used by decorators and artists. It has good transparency for glaze staining. It is too expensive for use on large surfaces.

*Verdigris Green*. One of the copper base greens which has a bluish rather than yellowish hue. Used to some extent as a glaze color over copper and bronze ground coats to give an antique copper finish. A rather fugitive color in strong light and it is adversely influenced by sulphur gases. Used only on small surfaces.

**BLUES:** *Prussian*. One of the most valuable and transparent of glaze colors. It has very great strength in tinting and while it is not absolutely fast in strong light it is sufficiently permanent for interior surfaces. Not an expensive color and used for large as well as small surfaces. Also called Chinese blue.

*Antwerp Blue*. A Prussian blue which is altered a bit to possess a translucent quality by the addition of alumina hydrate. It has about the same permanency as Prussian blue, except that it has a tendency to turn green when mixed with white lead, chrome yellow or American vermilion, the lead pigment colors. Ultramarine blue and emeraude green are mixed by artists and decorators to give the Antwerp blue shade. The color is used only on small areas.



*Ultramarine Blue.* One of our most valuable colors which has fine transparency for glazing and very pleasing hue. A good point to keep in mind about it is that while it is not adversely affected by alkali, as to fading, it is destroyed by acids. Prussian blue is the reverse—it is faded by alkali but not affected by acids as is ultramarine. Ultramarine is lighter in color than Prussian and has only about one-tenth the tinting strength of Prussian blue. Mixed with white ultramarine blue produces tints which have a reddish cast, while Prussian blue tints have a greenish cast.

Ultramarine blue is considered fast and non-fading in strong light. This blue is used on both large and small surfaces for glaze staining. It is moderate in price.

*French Blue.* An especially fine grade of ultramarine blue made with extreme care to gain color and in the washing to free it from an excess of sulphur and impurities. It is especially valued for mixing with alizarin crimson to produce clear and bright purples.

*Cobalt Blue.* A much lighter color than ultramarine but basically very much like it. It is stable chemically and one of the most expensive of the blues. Much used in making pottery and dishes. Permanent to light. Used by decorators only on small areas.

*Cerulean Blue.* A lighter blue than cobalt but closely related to that color. It is permanent and stable in strong light and for intermixing with other colors and white. The cheaper grades are apt to be gritty and show a tendency to turn green on exposure in time. Not much used except on small areas.

*New Blue.* This is cobalt blue in a cheaper grade. It is about the same color as cobalt but in darker shades is nearer to ultramarine blue color. Permanent and stable in strong light. Used for small surface areas only.

**REDS:** *Burnt Sienna.* An earth color which is absolutely permanent in strong light. It has good transparency and is much used as a glaze color on large and small surfaces. Moderate in price. Stable in mixtures with other colors and with white. Rather a dull red, but the best grades are fairly bright and more transparent.

*Alizarin Lake.* A coal tar color of brilliant hue like scarlet and carmine. It is much used for making fast mahogany stains and for glazing by the decorator and artist. It is very transparent, strong in tinting and one of the most permanent bright reds known. An expensive color which is used sparingly on small surfaces.

*Carmine.* A color of insect origin as made originally from the cochineal insects found on cactus plants of Mexico and the West Indies. Brilliant in hue and very transparent, but fades



too quickly in strong light. An expensive color and not much used by the decorator even on small surfaces.

*Geranium Lake.* A coal tar aniline color. Red with a bluish hue. Very transparent and fairly permanent, depending upon how it is made. Used on small surfaces only. Very expensive.

*Crimson Lake.* Similar to carmine but not so brilliant nor as strong in tinting ability when made from the insects. Little used and only on small areas. As made from coal tar dyes it is more transparent, permanent and satisfactory. An expensive color.

*Scarlet Lake.* A coal tar red similar to carmine of natural origin. Just as bright and transparent and more permanent. Used only on small surfaces for glazing. Very expensive.

*Rose Pink.* The same color, practically, as Rose Lake.

*Rose Lake.* A coal tar color made like Scarlet Lake. An agreeable and very transparent color which is expensive and is used for glazing small surfaces. Sufficiently permanent in strong light for interior exposure only. Too expensive for use on large surfaces.

*Magenta Mauve.* The first of the coal tar colors made. Very rich in color of a bluish hue and transparent. It is transparent and permanent for interior use, but too expensive for any except small areas.

*Vermilion.* Not exactly a glaze color but sometimes used thin for its brilliancy and great permanency of hue. It has too much opacity for an ideal glaze color. American vermilion is a bit less expensive and generally serves just as well as English and Chinese vermilions. The American vermilion is a basic lead chromate. The English and Chinese vermilions are mercury or sulphur-base colors which are not so permanent when mixed with white lead and lead base colors. Vermilions are bright, vivid reds and lean toward a yellowish hue.

### *Sizing RUFKOTE Finished Surfaces*

As has been stated a color glaze stain penetrates deeply into the porous RUFKOTE surface which is dry. Such penetration may prevent wiping off as much of the stain as you wish to or it may prevent the even distribution of the glaze color. On some textures this adds to the artistic coloring, but on others it prevents getting the exact effect wanted of a fairly uniform or nicely mottled glaze color; it causes blotches of dark color which cannot be wiped out as wanted. To avoid deep penetration of the glaze stain color you may simply apply a coat of clear water to the RUFKOTE immediately before the water glaze is applied in some cases. A better way is to apply a good size to uniform suction. Glue size, made by soaking good white glue flakes in cold water an hour or over night and then dissolving in hot water, is suitable. Proportions of glue and water, the strength of the size, is not so important for sizing RUFKOTE as for



smooth plaster walls — 1 pound of first-class glue to a gallon of water is about as strong as the size should be made and usually about one-half that amount of glue of good quality is sufficient. This is a suitable size for RUFKOTE to be glazed. Sizes made from mixtures of linseed oil, varnish and turpentine or benzine also serve to stop suction or uniform it.

### *RUFKOTE Wall Glaze*

In order to produce glaze stained finishes which are uniformly mottled and blended on each wall and ceiling, and what is equally important to be able to match up the color glazing one wall with another, it is desirable to have a suitable glazing liquid to mix the glaze stain colors. RUFKOTE Wall Glaze is a liquid made especially to retard the setting of colors long enough to permit you to mottle and blend them perfectly for uniform effects and then it dries hard and binds the colors firmly to the surface.

### *Highlighting the Colors*

This term refers to the common practice of wiping glaze-stain coats while they are wet with a cloth to remove the color from the high ridges of the texture and flat surfaces. Thus the color is allowed to remain much darker in the crevices and rough places, giving a most interesting display of different color values. Nearly all textures are improved by glazing in color and highlighting. RUFKOTE Wall Glaze makes it possible to wipe the glaze colors more artistically and gives a longer time for this wiping before the color strikes in deeply.



FIG. 49.



## *Sanding Textured Finishes*

After some textures are dry and have been given the glaze-stain coat another color value can be added by simply going over the surface with a piece of No. 1 sandpaper and clipping off the high points of ridges. This reveals the color of the RUFKOTE first put on, white or tinted. Sanding of textures improves some textures and injures others. Figure 49 shows the result of sandpapering a glazed texture.

## *Bronze and Painted Ground Coats*

For certain decorative effects RUFKOTE is textured in its natural white color and allowed to dry. Then the surface is given a glue size and is painted in flat paint to suit. For some purposes the texture is painted with bronze in gold or other color. The dry bronze is mixed with a liquid composed of one part benzine or turpentine to two parts good floor varnish. Solid covering is gained in one coat of bronze by mixing enough bronze powder into the liquid. When the bronze is dry an oil glaze-stain is put on and is wiped to highlight it. This stain is mixed from tinting colors ground in oil and RUFKOTE Wall Glaze.

## *Smut Coats*

Textures are often used in rooms having old Spanish or Italian architecture and where an antique effect is wanted. RUFKOTE is applied and textured, glaze-stained and wiped and then is allowed to dry. After that a glue size is spread over the texture and while it is wet dry rottenstone is pounced on to give an old, dusty effect. The dry rottenstone is put into a piece of loose woven muslin about as big as a handkerchief, the ends are drawn together and tied. By pounding the wall with this the rottenstone sifts through and sticks to the wet glue size.

## *Starching Walls*

Walls decorated with RUFKOTE textures can be washed just as any painted wall. However, the washing is more easily and quickly done and the dirt is removed more completely if the walls are given a coat of starch while new. The starch prevents the dust and smoke accumulations from penetrating into the wall surface and when the washing is done the starch comes off with the dirt. When starching is properly done it cannot be seen on the walls and does not change the color in the least.

Use ordinary laundry starch. Place the dry starch in a pail and pour over it a little cold water. Mix the starch well with the fingers to break up the lumps and then pour on boiling water. Cook the starch ten to fifteen minutes at the boiling point. When properly mixed in this manner the starch will be perfectly transparent. Apply it to the wall with a calcimine brush and stipple it with a wall stippling brush to distribute it



evenly. You may add a little dry color to tone it to the wall, but this should be thoroughly mixed. A very little color is needed and if too much is used it will spot the wall. When starch is mixed with cold water only it turns to a white powder on the wall. It is the cooking that makes it transparent.

A coat of buttermilk applied without thinning serves the same purpose as starch and is less trouble to get ready. If there are lumps of butter fat in it strain them out through cheese cloth.

### *Polychrome Finishes*

Reference is made often to polychrome finishes and the meaning is not always clear to some. Literally polychrome means done in many colors. Consequently, any bit of decoration done in several colors is a polychrome finish. A rather narrow construction has been put upon this word these past few years, however, and the term is usually employed to describe such finishes as are noted on lamp stands, book ends, ornamental iron furniture and architecture and antique furniture.

Methods employed to produce polychrome finishes differ somewhat as to the number of coats and kind of materials used for ground coats but they are essentially alike in general. On furniture and wood trim the ground colors may be stained finish, natural wood color, enamel, paint or lacquer. On plaster walls and ceilings the ground coats consist of size, paint, enamel, bronze or lacquer enamel. Ground coats on wood, metal or plaster may be and often are aluminum, gold, copper or other colored bronzes and on fine work the ground may be painted, sized and covered with real gold leaf, silver leaf or Dutch metal. The essential thing is that the ground should be either a bright color or a bright metal. All of these grounds are used on RUFKOTE after sizing.

Having a suitable ground color and suction stopped the polychrome finish proceeds with one or more colors, ground-in-oil or japan, and thinned with turpentine used thin, as a glaze stain. They are brushed over the bright colors of the design or the metal grounds. The glaze is wiped with a cloth while wet to produce highlights, allowing the glaze color to remain only in the depressions. This glaze stain may be any of the transparent or semi-transparent tinting colors ground-in-oil. Often the glaze is simply raw umber, Van Dyke brown or a mixture of raw and burnt umber to give an antique effect. The ground colors over which this antique glaze stain is used are usually opaque and bright.

After the ground colors, or metals, are on and the glaze stain has been applied and wiped, the polychrome finish may be given a smut coat as described in the preceding sections of this chapter. Or the rottenstone used for the smut coat may be mixed with turpentine, brushed on and wiped off high relief.





*Modern Novelty Finish*







## CHAPTER VIII

### *Relief and Stencil Decorative Effects. Die- Pressed Fibre Relief Ornament for Placque, Frieze, Band and Spot Decorations in RUFKOTE and Polychrome Finishes*

MUCH CHARM and interest is added to decoration by using the third dimension to add depth or thickness to the pictures. This depth gives us what is called low relief decorations for forms which have the minimum depth and high relief for forms which are much deeper. In addition to coming nearer to the natural forms of the objects pictured, relief decoration adds a point of great interest in the way of an interesting play of light and shadow on the surfaces. Relief decoration also offers far greater opportunity for interesting use of colors.

Few decorators are possessed of sufficient skill to model decorative forms free-hand on architectural surfaces as the sculptor works. Furthermore, the amount of money paid for architectural decoration on most jobs is not sufficient to warrant spending the amount of time on the surfaces which is called for by free-hand or sculptured ornament. Fortunately, there is a method by which interesting and artistic relief decoration can be applied in a practical way. It is a method that can be used by anyone accustomed to working with decorators' tools, and it calls for no more than an elementary training in drawing. The essential tool, the stencil, can be purchased ready to use. Ordinary stencils cut from heavy oiled paper are ideal for the production of relief decorations, using RUFKOTE plastic stone to form the designs in three dimensions. There are catalog stocks of stencils of great variety and in many sizes and they are not expensive. Most paint supply houses carry them. However, the decorator who has learned to design his own stencils has a great advantage, because to him the whole field of historic and period ornament is open. Further than that he is able to find an unlimited number of modern designs in art magazines, posters, advertising literature, school drawing books, art books, newspapers and on wall paper which can quickly be redesigned for application by the stencil process. As a rule such designs are too small for large surfaces, but that is easily overcome by enlarging the designs by means of an inexpensive tool called a pantagraph, for sale at paint and art stores. Directions for use come with the tool. Briefly, it is necessary simply to cut out the design which is to be enlarged or reduced in size, secure it on a large piece of drawing paper with thumb tacks and then set up the machine to trace it. The design can be enlarged to many sizes and then it is simple for any



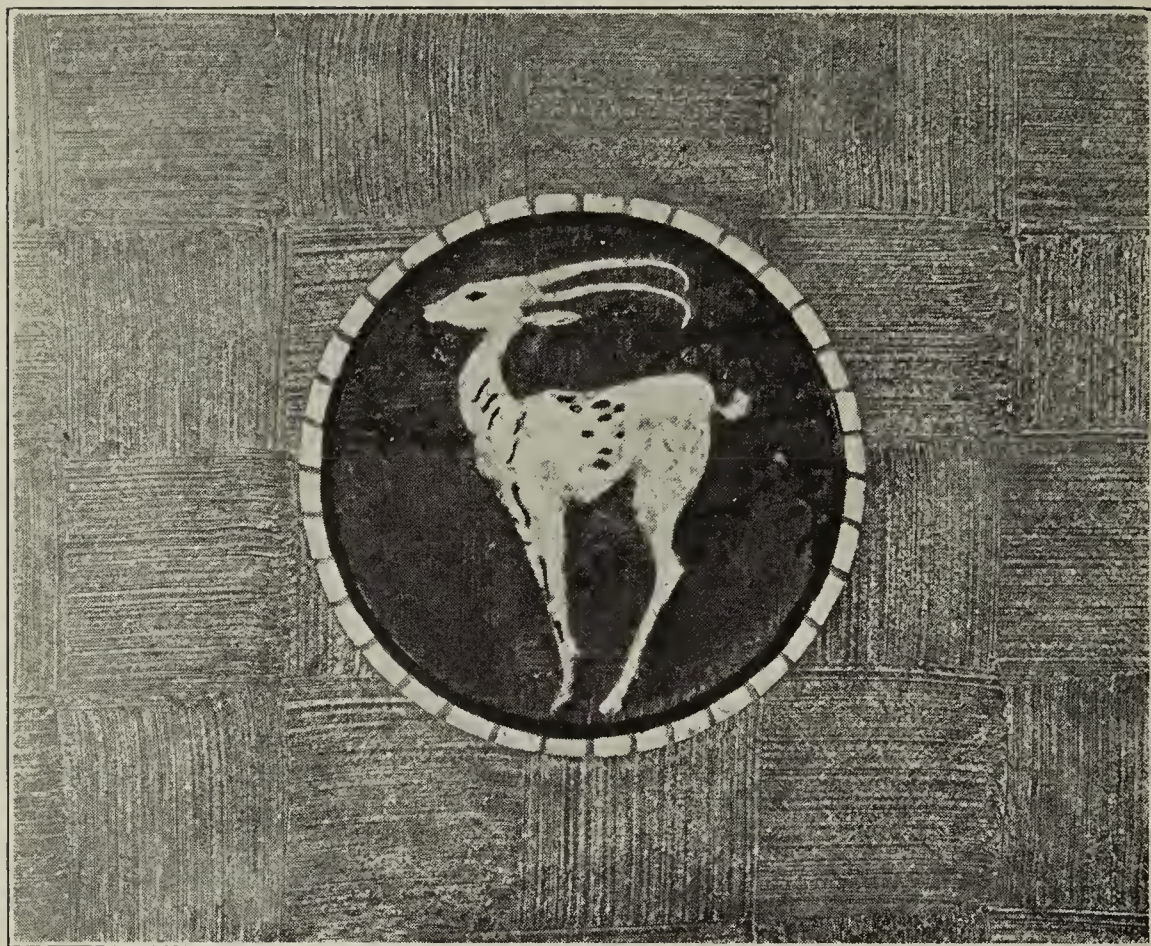


FIG. 50.

decorator who knows stencils and their use to redesign the picture to make a stencil.

Stencils for use in making relief decorations may be the ordinary type having ties properly placed to form part of the design in a flowing, natural direction, rather than abruptly and awkwardly, or they may consist of two, three or four stencil plates to reproduce one design. Then no ties, or few ties, are necessary. A stencil is cut for each part of the design. Sometimes one is cut for each color to be used in the design. All stencils cut for one design must be made to register one with the other. This type of stencil, called multi-color stencils by some, is well illustrated by Figure 50, a high relief decoration made with RUFKOTE and using a small magazine clipping about one and one-half inches in diameter to begin with.

This clipping was a poster design and it was enlarged to eleven and one-half inches in diameter. It could have been made three or four feet in diameter, if desired, by using the pantagraph. Three stencils were cut to reproduce this design. One stencil had cut into it only the animal and the broken ring of white forming the outside border. The second stencil had on it only the leave branches and dark spots on the animal. The third had cut into it the dark border ring with four ties which were filled in later to eliminate them.

The decoration was produced after this manner. The wall panel was coated-in with RUFKOTE and the cross-hatch texture produced as described elsewhere in this booklet. While the texture was still in the white, that is, before glazing it with the



stain color and wiping it was sized with glue and the stencil was applied, using RUFKOTE of ordinary consistency. It was knifed on through the stencil openings, using a putty knife and a small pocket spatula knife. The portions shown in the photograph as white were done in white, natural colored RUFKOTE. The other two stencils were applied with RUFKOTE colored black with dry Swedish black. The animal in this design is done in deep relief, the RUFKOTE being piled on to a thickness of about one-quarter inch for the most part, but it tapers off at the edges to the thickness of the stencil paper. The balance of the design is done in low relief (the thickness of the stencil paper). After the whole design was applied and was dry it was sized with glue and a glaze stain applied to the whole wall texture and the design. In this case dry raw sienna was mixed with glue size and brushed over the surface, after the whole area had been given a coat of glue size which was dry. While the glaze stain was wet the wall texture was wiped with a cloth to remove most of the color, all except what lodged in the deep brush marks of the texture. The stencil decoration was wiped with a wet cloth on the parts showing very light. The background of the stencil design was not wiped at all. The result of this method of handling is a pleasing color treatment, showing the wall panel in light buff, the animal and outer border in old ivory, the inside border and foliage in black.

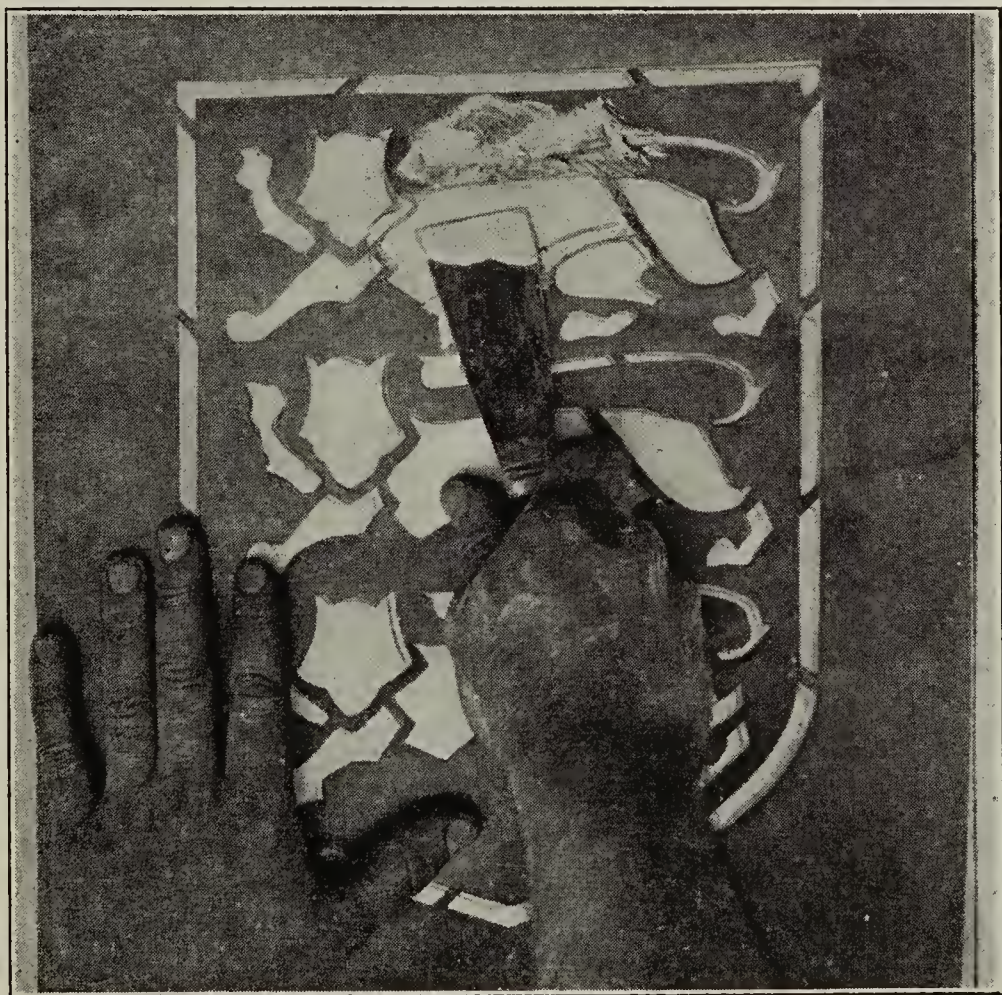


FIG. 51.





FIG. 52.

### *Ordinary Stencil Decoration in Relief*

The use of an ordinary stencil having ties is quite a simple piece of work, using RUFKOTE in natural white or colored. The stencil is placed in the right location on a wall that has been textured with RUFKOTE in white or color and sized with glue. Secure the stencil with pins and hold it flat with the left hand. Mix RUFKOTE to a thick consistency and apply it like putty through the stencil to the wall or ceiling. When the stencil cut-out portions have been well filled with RUFKOTE, pressing it firmly in contact with the surface, scrape off all excess of material from around the openings to cut the design clean. Figure 51 shows this operation as conducted when low relief decoration is wanted. Allow the RUFKOTE to set a few minutes and gently lift the stencil off the surface. If any details have not been transferred in a firm and sharp manner they can be touched up with a little RUFKOTE, using a small spatula knife for the purpose. There may be a wire edge or bit of roughness in evidence on the transferred decoration but pay no attention to that until the RUFKOTE is dry. It can then be smoothed up with a piece of fine sandpaper.

When deep relief is wanted follow the same method except that before the stencil has been removed pile on more RUFKOTE to the center areas of the design, smooth them over only fairly well with the small knife and round the areas off on all sides toward the stencil edge. Let the RUFKOTE dry a little, until no longer sticky, and then pat the surface with your fingers to give



a hand-modeled effect noted on sculptured pieces of art. In other words, a slightly rippled, unevened surface is desirable.

The coloring of the relief decoration may be done in two ways. The RUFKOTE used to form the design may be colored by mixing with it colors ground in oil or dry colors, preparing a separate batch for each part of the design to be colored. Or the whole design may be transferred in white, natural RUFKOTE which is allowed to dry, is sandpapered and sized and then colors in oil, dry color and glue size or bronzes mixed with regular bronzing liquids or a mixture of one part floor varnish and one part turpentine, are applied with small brushes. A very rich coloring results from simply applying the glaze stain color to the textured wall and the relief decoration at the same time, wiping the color from the high points of the design, but allowing the dark color to remain in the background of the design. Note Figure 51.

Figure 52 shows the same design applied in white, after polychrome finishing. The border was coated with aluminum bronze. The animal at the top was glazed in bright red, vermilion, the middle animal was glazed in yellow, light chrome, and the bottom animal was glazed in blue, Prussian and white. All three animals were wiped while the colors were wet to give an uneven, mottled coloring. The background was finally colored with



FIG. 53.



Van Dyke brown ground-in-oil and thinned with turpentine only. The glaze color used on the wall decorated with this relief ornament was run over the aluminum bronze border to subdue it a bit.

### *Tapestry Relief Decorations*

The type of stencils called diaper and all-over designs make very beautiful wall decorations. They are such as cover the whole wall, or better yet, all of the areas within panel mouldings with decoration. Such stencils are rather numerous in catalogs and one pictured in Figure 54 is a stock design, a stencil which is 24x30 inches in size. This type of design is often employed in theatres, clubs, fine retail stores, and in fact, in many buildings where very rich decorations are produced. Sometimes the background is dark and the relief decoration light, sometimes the color values are reversed. Bronze ground colors, aluminum, copper or gold, are sometimes used with remarkable beauty. The bronze paint is applied after the RUFKOTE has been textured and the design stencilled on in white. A size comes next and then the bronze. The bronze is applied to design and background alike.

When dry a glaze stain, using oil colors thinned with flatting oil, or with a glazing liquid manufactured for the purpose, or with a glazing liquid made up of 1 part boiled linseed oil, 2 parts turpentine or benzine and 4 parts flat varnish, is applied to the whole surface. While wet the glaze is wiped off the relief decoration after the whole surface has been stippled with a wall stippling brush or mottled with a wad of cheese cloth. The bronze ground shows through the glaze stain in a dull, metallic sheen which is positively beautiful without being gaudy.

The tapestry stencil designs of this type are sometimes applied over a full gloss ground color, making design flat in contrast. On other jobs the reverse is produced, gloss design on a flat ground. Flat ground and flat design makes an attractive combination, but when both ground and design are full gloss the effect is much cheapened, it looks gaudy.

To come to the specific decoration shown in Figure 54. It was done by first coating in the wall with RUFKOTE as usual. While wet the material was stippled with a wall stippling brush. Allowing the RUFKOTE to set until the sticky character had left the surface was modeled a bit by working the palm of the hand over it. The texture was allowed to dry and given a coat of glue size and the stencil was then applied, using RUFKOTE in natural white to form the design and smoothing it off level to the stencil thickness—low relief. The stencil was removed and when the RUFKOTE was dry the surface was sandpapered lightly with No. 1 paper and brushed off.





FIG. 54.

*Tapestry Relief Decoration*





FIG. 55.

### *Detached, Spot Decorations*

For the decoration of wall and ceiling panels, friezes and even door panels and other wood trim a great many designs are available, both in the form of stock designs and those which the decorator can pick up in printed form and redesign for stencil application.

In Figure 55 is shown some ducks done in high relief. The starting of this decoration was a very small Japanese design clipped from a magazine. It was enlarged with the pantagraph. The wall panel was done in RUFKOTE using the simple wall stipple brush texture. It was then sized with glue and the birds transferred with the stencil showing only the outline. Then the center areas were piled to a depth of about one-quarter inch with RUFKOTE to make the high relief. The RUFKOTE was colored a dark olive green, using medium chrome green and raw sienna. The wall texture was glazed with the same colors wiped well to give a light background. Of course, any coloring scheme could be used, even the natural colors of the birds.



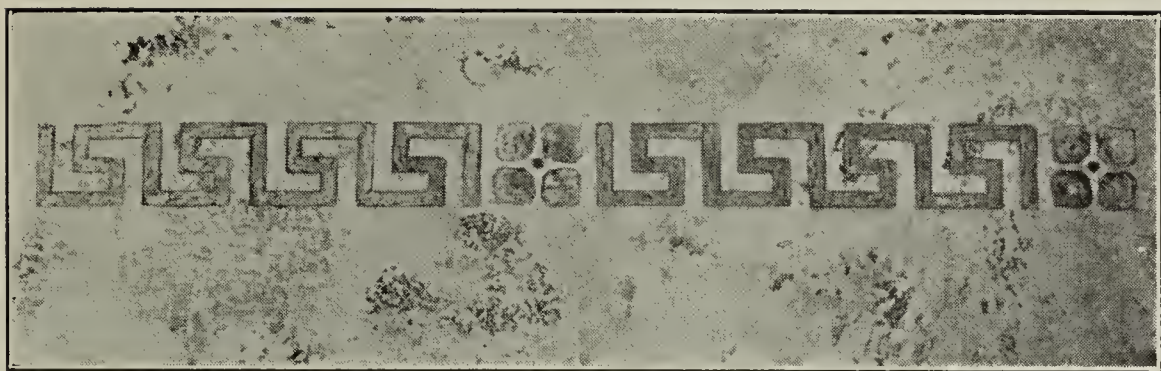


FIG. 56.  
*Greek Fret Design.*

### *Band and Border Decorations*

Figure 56 pictures a variation of the Greek key or fret design which has endured for many centuries in one form or another. It is to be had in many widths from stock catalogs. Band decorations are useful in rooms in all manner of architecture and in many spaces such as at the top of walls; above, below or in place of picture mouldings, in friezes in place of chair rails for dividing walls and for borders of panels. The use made of this design in Figure 18 was on a marble effect texture and the design was done in high relief about one-quarter inch deep. The coloring was simply that of the glaze stain applied to the whole wall and the color was wiped to highlight.

In Figure 57 the same Greek fret was used in a different form. It was applied with two stencils, one for the vertical and one for the horizontal portions, so as to avoid having ties. The same could be done with ties, filling in by hand the blank spaces left by the stencil ties.

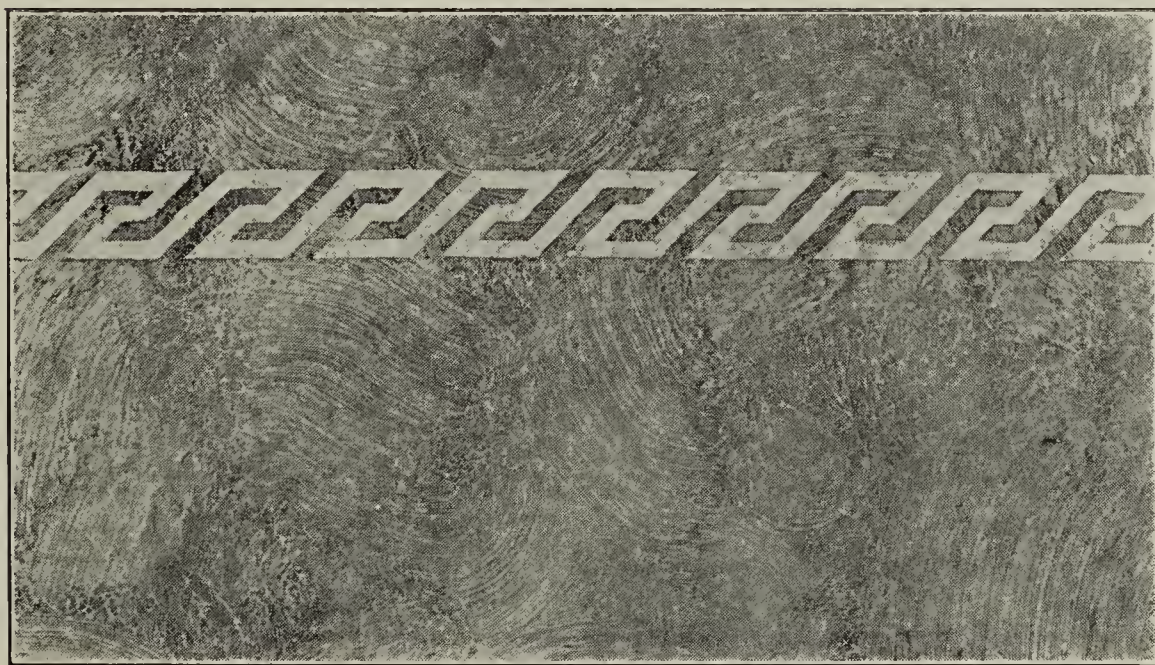


FIG. 57.  
*Greek Fret Design Inclined.*



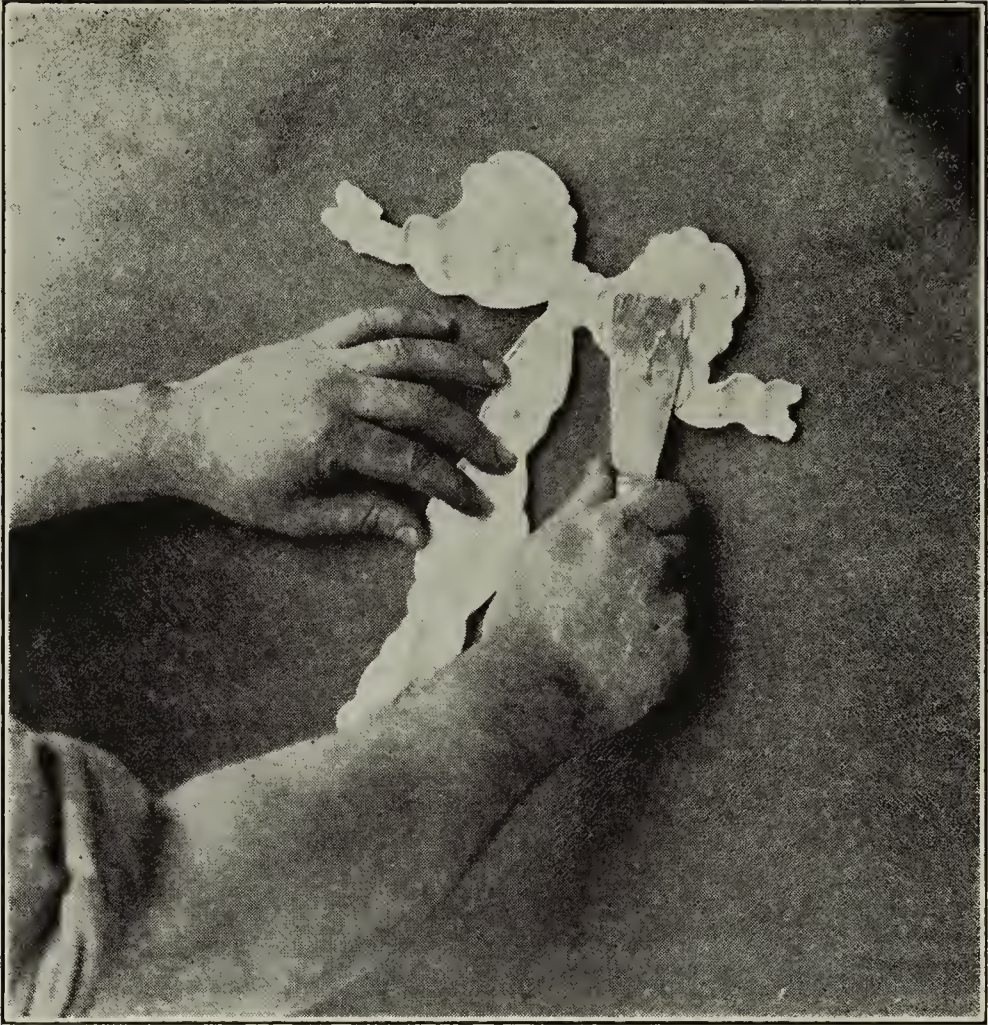


FIG. 58.

*Filling the ornament with Rufkote*

### *Die-Pressed Fibre Relief Ornaments*

There is on the market a type of relief decoration which is gaining increasing use in this country and which has been used for many years in Europe. The decorations consist of pressed white fibre about one-sixteenth of an inch thick. They are made from metal dies and pressed into shape under great pressure. The pieces are cemented to the wall and then are colored, after sizing, to finish.

A simple form of this type of decoration is shown in Figure 58. After applying the RUFKOTE texture to the surface and while still wet the pressed fibre ornament is filled on the back with RUFKOTE and placed firmly imbedded in the wall texture. On large sheets a few brads are used to hold the fibre in place until the RUFKOTE sets. The wall texture and relief ornament are allowed to dry and then both are sized. The finish may simply consist of running a glaze stain over wall texture and ornament, or the relief ornament may be given another color, or colors, before the glaze is applied. In Figure 59 the glaze color has been run over the relief decoration and wiped off the high places. When relief decoration must match the wall in color the whole surface should be painted before glazing to uniform the foundation color.





FIG. 59.

Stock patterns of this type of relief decoration are numerous and the design may be had in simple, continuous patterns for bands and friezes, in the form of detached or spot decorations and in forms suitable for plaques. Two of the plaque types are shown in Figure 60. There are four designs in this series called "The Tourney." Each one is about one foot high and two feet wide. There are many others of various sizes, shapes and subjects. Some are matched up in such a way that complete ceilings can be done in true period designs.

The method of handling the application of this form of relief is illustrated by Figure 61. RUFKOTE was applied to the back of the fibre to fill up all depressions. After applying RUFKOTE to the surface and texturing it the fibre relief decoration is imbedded into the RUFKOTE and the corners tacked down with wire brads to hold each form in place while the RUFKOTE is setting. Figure 60 shows the plaques in places and Figure 61 shows the same surface after the frieze was coated with RUFKOTE to fill up and hide the edges of the fibre decoration. The RUFKOTE was brushed on and worked out to a very thin edge as it was carried up close to the figures. Then a wall stippling brush was used to stipple the whole surface. After texturing the RUFKOTE was carefully wiped out of the depressions in the relief ornament. The fibre plaques were sized before application.



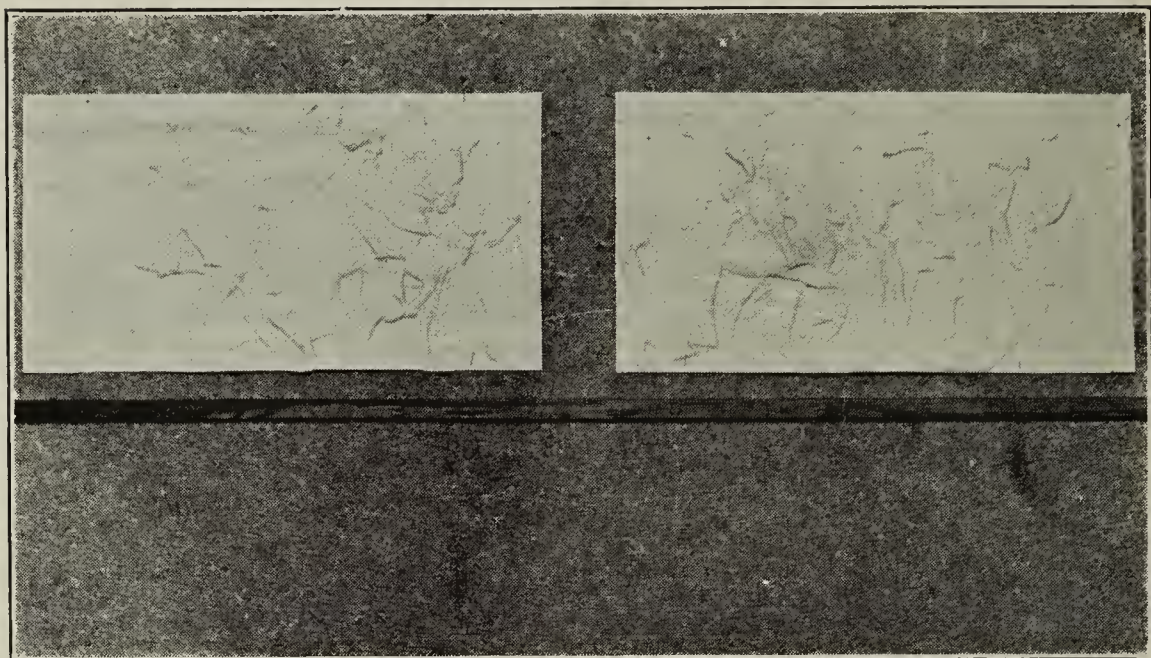


FIG. 60.

Having the fibre decoration applied and textured with RUFKOTE the next operation was to apply oil colors thinned with turpentine to the figures and equipment. Some of the areas like the armour and other metal surface were coated with aluminum bronze. The harness was done in copper bronze. The flags were coated with aluminum bronze. The ladies' dresses and fabric drapes on the horses were coated with aluminum, copper and gold bronzes. Bright colors ground in oil and thinned with turpentine were next spread on top of the bronze coated surfaces after they were dry and were wiped off to show highlights and allow some of the metal bronzes to show through. Some of the horses were given a glaze color of a dark nature and some were lightly colored. All were wiped to highlight. Figure 61 shows the figures after applying the ground colors and bronzes and before any glazing colors were applied.



FIG. 61.





FIGURE 62 shows the finished frieze after glazing, wiping and filling in the background  
with Van Dyke brown, dry, mixed with glue size.



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